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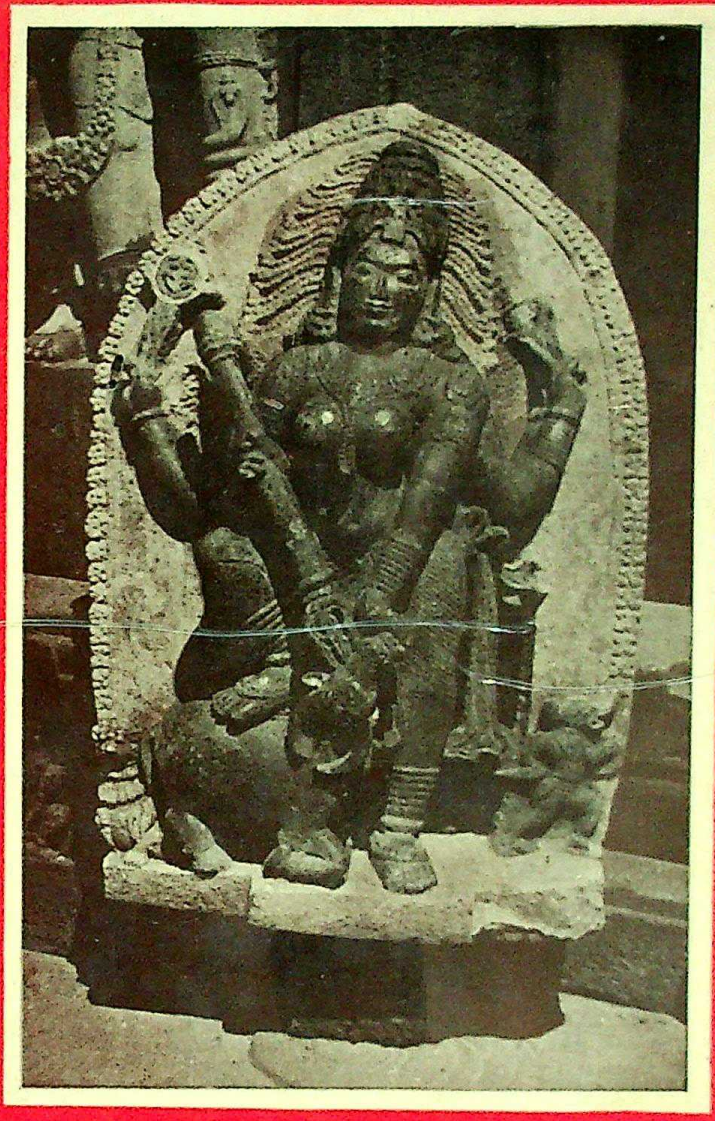
MAHISHAMARDINI



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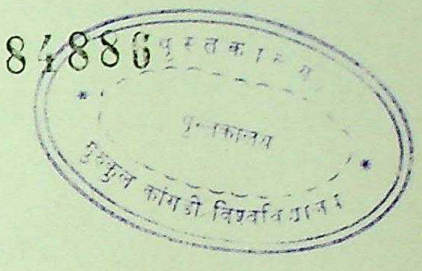

DR. VIJAYAKANTA MISHRA

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PREFACE

The present work on the Architecture of Mahishamardini is the conclusion of 25 years of Sakti Sadhana, study and research by Late Vijayakanta Mishra. Though the Goddess was worshipped since the decline of Aryan Civilization, the automatic conclusion was the Iconographic display by the artists and sculptors. This we find in the Excavations of Nile Delta also, but none of them were ever brought in a book form. Although there are a few articles and stray references, no systematic study of the Iconography, the Sculptural style of Mahishamardini was attempted so far.

This work of V. Mishra whom the scholarly world knows as the tireless researcher and art critic, would have been, perhaps, far more appropriately called, "A maiden attempt to explore the Iconographic and Architectural importance of Mahishamardini in Indian Sub-continent."

It is therefore, with considerable differences that this work has been qualified for the academician's guidance and study.

Mother Goddess has been widely worshipped throughout the length and breadth of India. This cult was primarily centred in Mithila, Bengal and Assam. The major and widely accepted manifestation is Durga as Mahishasuramardini. The worship of the mother (Sakti) has been vogued in some form or the other since the Harappan times. It is the ascendence of the maternal principle over the male Gods who yielded their major symbols, power and weapons so that the whole might be amalgamated into an omnipotent totalization of cosmic forces. It sees the willing and enthusiastic abdication of the male pantheon, the mark of the return to power of the old mother form, suppressed by the Aryans who have suppressed it knowingly. Devi resides in the Microcosm and Macrocosm.

In this monograph it has been successively tried to give an interesting and fascinating account of Durga, 'The Mahishasuramardini from Literature and Iconography'. The origin and development of Mother Goddess Concept has been traced out from Puranas to Late Vijayanagar Period.

The book has been divided into several topics and sub-topics chronologically. The first topic is *Introduction*, where the history of Mahishamardini, its origin and importance has been shown by illustrating various ancient

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literatures. Markandeya Purana has been referred, which gives the description of the creation of Devi.

The ancient texts, *Ansumadbhedagama*, Silparatna, Rupamandana, Vamana Purana, Padma Purana, Varaha Purana, Devimahatmya etc. have been referred to prove the story of the battle between Mahishasuramardini Durga and Demon Mahishasura and the consequent killing of the latter. The Durga satnamstora which has given 108 names of Durga have been illustrated.

After Introduction the second topic of the sculptures of Mahishasuramardini so far found in the Kushana period have been described fully with illustrations.

Great developments took place not only in plastic arts but also in religion. The third topic of Gupta Period, when the Devi became popular and naturally we find a number of sculptural representations of the Goddess have been discussed here with full detail and comparisons.

After Gupta Period the Contemporary chalukyan style of Art any Architectural development with more ornamentations in figure has been discussed with several examples. The most important of this period was of the structural temples of the Goddess Durga at Aihole which was created by the Chalukya kings who reigned between 550-642 A.D. The Late Gupta figures Devi at Ellora etc. gives an idea of later development in Architectural style.

In the later period figures of Mahishasuramardini, it is interesting to find in this book few examples of Demon in buffalo form are reproduced in painting also thereby indicating that the types survived upto the 10th century.

Other chapters deal extensively with the various forms of Durga i.e. Goddess standing on the severed head of buffalo. The Anthropomorphic forms Demon Emerging from the severed neck of the Buffalo and lastly the summary of different forms of Mahishasuramardini has been briefly done.

The book concludes with the detail discussion on the problem of terminology used for the designation of the various forms and types of Goddess. The learned author has also done a spade work on the paintings of Mahishamardini. The symbolic representation of the Kuli Kalam, the Bundi Kalam and the paintings from Sumatra, Jawa and Borneo are also brought to the notice of readers. This is for the first time that Architectural forms and paintings have been brought together.

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ACKNOWLEDGEMENT

The Book was completed by my husband Late Shri Vijayakanta Mishra, (Superintending Archaeologist, Archaeological Survey of India) but still he had a plan to give a retouch to this volume. After his death on May 1, 1980 it was a challenging task for me to get it published.

My second son Shri Phanikanta Mishra, M.A., Shastri, Archaeological Survey of India, had shared with me altogether, and with discussions and guidance from the great scholars and friends of my husband he has been able to finalise the book and handover the script to the publisher.

I acknowledge with deep gratitude and encouragement and cooperation, ungrudging help and sacrifice, extreme confidence and faith in this work, which was extended by my husband's well wishers, numerous friends and teachers. I convey my deep gratitude to each of these gentlemen, Institutions who have helped my husband by giving valuable information and advice or by lending photographs, books or manuscripts, journals and magazines.

I am indeed very grateful to the publisher Shri M.L. Gupta but for whose kind co-operation and deep interest, the work would not have seen the light of the day.

Bhopal, 1984

(Smt.) Vimala Devi

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ABBREVIATION

ABORI	:	Annals of Bhandarkar Oriental Research Institute, Poona
AI	:	Ancient India
ASIAR	:	Archaeological Survey of India Annual Reports
Brih Upa	:	Brihadaranyaka Upanishad
C.	:	Chapter
CHM	:	Cultural Heritage of Mithila
Dst. Gaz.	:	District Gazetteers of India
EB	:	Encyclopaedia Britannica
EH	:	Elements of Hindu Iconography
EI	:	Epigraphia Indica
IHQ	:	Indian Historical Quarterly, Calcutta
JAHRS	:	Journal of the Andhra Historical Research Society
JB(O)RS	:	Journal of Bihar (and Orissa) Research Society, Patna
JGRI	:	Journal of Ganganath Jha Research Institute
JRAS	:	Journal of Royal Asiatic Society, London
JUPHS	:	Journal of U.P. Historical Society, Lucknow
MAA	:	Mithila Art and Architecture
MASI	:	Mysore Archaeological Survey of India
RUP	:	Rupmandana.

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या देवी सर्वभूतेषू मातृरुपेण संस्थिता
नमस्तये नमस्तये नमस्तये नमोनमः ।।

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Mahishasuramardini

Introduction

The worship of Mother Goddess, one manifestation of whom is Durga as Mahishasuramardini, has continued in India through ages. In the form of the Mother Goddess, she was a popular deity in the ancient world. In India, too, the worship of the Mother (Sakti) has been in vogue in some form or other since the Harappan times.

Scholar like Sir John Marshall feels that foremost among the Indus pantheon was the Mother Goddess. Archaeologists have found a number of terracotta figures from the Indus sites which they consider to be representations of the Mother Goddess. It may not be out of place to state that similar terracotta figures have been discovered from the historic sites of the Kulli culture in South Baluchistan and the Zhob Valley in the north. Besides several models of Mother Goddess have been found all over Western Asia and according to modern archaeologists, the range of this cult at one time extended without break from the Indus to the Nile. Marshall states that there is no country where the worship of the Divine mother is so deep-rooted and universal as in India, where she became a prototype of the cosmic energy (*Prakriti*) and the counterpart of the 'cosmic soul' (*Purusa*). In India, worship which originated in a matriarchial society in a course of time formed the basis of later Saktism. To the Vedic Aryans, the Mother Goddess appears in the form of Prithvi and later on it is called Aditi, Prakriti, Durga, Gauri, Kali, etc. However it must be stated that the Mother Goddess did not dominate the Indus religion.

The Durga Puja which takes place in India during the ten days of th-

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bright half of Asvina (September-October) naturally is a great festival of the Hindus.[1] The Rama Lila festival of North India also takes place during this period. Besides there are other several forms in which this festival is celebrated in India.

It is Dashara time in Mysore. The tenth day is called Vijayadashmi the day of victory.[2] It signifies Devi's victory over the demon Mahisasura and Ram's victory over *Ravana*. It was because of its auspicious character that the Hindu kings in ancient and medieval India started out on their military expeditions on this day.

In Mithila it is said that there are 40 *Navaratras* in a year (i.e. $40 \times 9 = 360$ days) and out of these *Navaratras*, Chaitra Sukla and Asvin Sukla *navaratras* are more important for Sakti worship. It is said that during *Asvin* Sukla *navaratra*, one must read Durgasaptasati which removes all the troubles of the man.[3]

On the first day (i.e. *pratipada*) of the Asvin Sukla is known as *Kalasasthapana*, when kalasa is worshipped till the sixth day which is known as *Vilvabhimantranam* (Belanoti). The image of Devi is brought on this day at the place where the puja is to take place and the next day the puja starts with *Bilva* (Belatodi). Thus she is worshipped on the 7th, 8th and 9th days. The 8th day is very important. It is called as *mahaastami nisapuja* or *maharatri*. On this day, every Mithila family will inscribe the shield, sword and legs of Devi on the entrance doors of the house. This is painted with *geru* colour. On the 9th day Trisulaki Puja is done and on the 10th day Devi *visharjana* is done. On this day there is no restriction for *yatra* and *aparajita* puja is done; *Jayanti* (tender plants of barley) is cut and people keep it on their head and books.

1 Dr. Ghurye lists 56 names of "Devis and ammas". *Gods and Men*, Popular Book Depot, Bombay, 1962, Chapter 14. The Puja is celebrated on the 7th, 8th and 9th days in Bengal, and on one of those days in other parts of India. For the worship of the Mother Goddess in the Ancient World, see Neumann's *Great Mother*, Boligen Series: Pantheon Books, 1955, New York.

2 *Daś* means [ten sins] and *Harā* to remove. The whole festival of 10 days beginning with the first day of the bright half of Asvina goes by the name of Dashara.

3 '*Yathasvamedhah Kratusad Devanam Cha Yatha Harih.*
Stavanamapi Sarvesham Tatha Saptasati Stavah.
Chandraya Satavrittipalhat Sarvah Siddhayanti Sidhyah,
Soanantoanantakarah Kaloanadiradikridavyayah.
Janam Janena Janayan Marayanmrityanantakam.'

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In Bengal, on the day previous to the puja (the 6th day of the waxing moon), abstinence by the votaries is observed. On the commencing day, namely the 7th, the clay image of Durga is installed. A ten-armed one is usually preferred[4]. It may be remarked that the mere image as such is not important until it is properly installed (āvāhana) and infused with life (Pranapratista)[5]. The Navapatrika (twigs of nine plants or trees) is an adjunct of the image. It is tied up in a piece of cloth to look like a female, and is placed by *right side* of *Ganesa*. The ghata (kalasa) with a green coconut wrapped in mango and other leaves, is placed before the image. Lights fed with ghee burn. Then comes *Balidan* (sacrifice) of pumpkin, sugarcane or sheep or goat. Durgasaptasati is read. This volume is based on Markandeya Purana's Savarnika Manvantara story of Devi Mahatmya. Homa (oblation to fire) is made.

The second day of the Puja, called as Mahasaptami (the eighth of the waxing moon) is a very important day in Bengal. The worship goes on far into the night. The usual 16 offerings are made to the Deity[6]. But in some parts of India chhagdana (offerings of goat) is done without any limitations. The whole public is allowed to do it. In Mithila, Bengal and some other parts of eastern India this prasadam is eaten even by the orthodox Brahmanas who do not eat meat otherwise.

Every evening ārati (waving of light of camphor) takes place before the image. The whole family prostrates: bells are sounded, conches are blown and incense burnt.

4 B.C. Pal, *Memoirs of my Life and Times*, Vol. I, 1932, p. 127. Many of these practices have gone out.

5 Image worship in Hinduism is a kind of spiritual kindergarden designed to help the masses to understand the abstract ideas of Hindu Philosophy. It is the first stage, and further progress is involved. It is nothing more than a medium (sādhana) for the fickle mind to concentrate on. Image worship is enjoined as long as worship in spirit is not reached but once the latter is gained the necessity, for image worship ceases. Dr. Coomaraswamy refers to 'Suksma' (form of the image as conceived mentally) and 'Sthula' exterior worship of a material image.

6 1. Savagata (welcome); 2. Asana (seat); 3. Padya (water for washing feet; 4. Āchamaniyam (water for washing face); 5. Madhuparka (beverage composed of honey, milk and sugar); 6. Snaniya (water for bath); 7. Vasana (dress); 8. Abharana (jewels); 9. Gandha (scent or sandal paste); 10. Pushpam (flower); 11. Dhupam (incense); 12. Dipam (lights); 13. Naivedyam (eatables or sweets); 14. Tambulam (betel); 15. Stotra (hymns); 16. Namaskaram (prostration).

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On the tenth day after proper ceremonies and worship, the image is consigned to a river or a pond.

The following account of the destruction of Mahishasura is given in the Varāhā Purāṇa:[7]

"Vaishnavi, the Sakti of Vishnu, was making *tapasya* on the Mandara mountain. On one occasion, her mind lost its concentration, and in consequence several beautiful looking females were born out of her. They began to attend upon the Devi; and thus looked after by these damsels, she began to continue her austerities. Narada, who happened to go that way, saw her resplendent beauty, and told Mahishasura of the existence of a real paragon of beauty on the Mandara mountain. Seized by the madness of possessing her, the *asura* prepared himself to capture her and marry her. As a preliminary step he sent a messenger to the Devi to relate to her his greatness and prowess and to ask her to accept him as her consort. This messenger narrated to her the origin and history of the Mahisasura thus:

'When the *rishi* Sindhudvipa, son of Suparsva, was practising penance in Mahismati, a girl named Mahishmati, a daughter of Viprachitti, came with her friends to the Mandāra-parvata on a pleasure excursion. There they came upon a beautiful abode of a *rishi*, which she wanted to take possession of. To drive away the then occupant of the *asrama*, they all took the shape of she-buffaloes and threatened the *rishi*, who was doing penance. The *rishi* perceived by means of his mental vision the truth of the situation and cursed that these girls should all become real *mahishis* or she-buffaloes. As soon as they heard the curse, they began to realise the formidable nature of the offence they had committed and began to repent. The *rishi* also cooled down somewhat, and promised them that their buffalo nature would disappear from them as soon as a buffalo-son was born to Mahismati. After some years Mahismati was grazing on the banks of the Narmada. The *rishi* Sindhudvipa, who had also gone there, met a celestial nymph named Indumati and fell in love with her. As he was not able to approach

7 See *Elements of Hindu Iconography* by T. A. Gopinath Rao, Vol. I, Pt. II, 1971, ed. p. 348.

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her his seed fell in the river Narmada, and it was swallowed with the water of the river by Mahismati who took then her drink from the Narmada. This seed grew in the womb of Mahismati, and in time Mahishasura was born. In addition to giving this description of the origin of Mahishasura, his messenger praised also the intelligence and valour of his master. On hearing this, Jaya, one of the attendants of the Devi, replied by saying that none of the women on the Mandara mountain was going to get married, and that therefore he might depart in peace. He left accordingly. After the departure of the messenger Narada appeared before the Devi, and informed her that Mahishasura, having defeated all gods, was going to carry her away by force. Very soon the *asura*, as stated by Narada, came with a large army to attack the Devi; she with her female attendants met him and his army in battle and completely destroyed all of them.

In the Vamana Purana it is said that—

Pulastya addressing Narada says--

"The gods, having been defeated by Mahishasura, foresook their abodes and hastened, with Brahma at their head, to implore the protection of Vishnu. Sankara was also present there; and when the gods finished relating their grievances, Vishnu, and at his command, Brahma, Sankara and all the gods so emitted flames of anger from their eyes and countenance that a mountain of effulgence was formed. From this mountain came forth (Katyani) Katyani Mahishasuramardini suns resplendent as a thousand, with three eyes, with hair black as night and with eighteen arms.

The destruction of Mahishasura is considered to be allegorical.

The Padma Purana says:

That in the Svayambhava-manvantara Mahishasura was killed by Vaishnavi on the Mandaragiri, that he was once again destroyed by Nanda in the Vivasvata-manvantara on the Vindhya Mountain, and thus personified ignorance (*wisdom*), was killed by Jananasakti which is the same as personified wisdom. It may also be that this story indicates the substitution of the buffalo to them worship

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by a form of goddess-worship among certain early primitive tribes in the country according to Shri T.A. Gopinath Rao.

In the South-west of India, Udipi and its environs were a big centres of Sakti worship from early times. The temples of Mahishasuramardini at Bailuru and Udyavara, Kunjaru amply prove the preponderant influence of Sakti worship. Kunjaru to which Pajakakshetra, the birth place of Sri Madhavacharya belonged, has been noted for the worship of the Devi at least from the 9th-10th centuries A.D.[8] It appears that Mudabidure and its environs were also reputed for the cult of Saktism. It is evidenced by an epigraph which refers to the Deity as the Devi of Bidur (Bidiriyada Devi).[9] We find a large number of temples dedicated to the Devi as *pradhana-devata* all over *Tulu Nadu.* The popular name associated with Her are Durga, Durga-Bhagawati, Durga-Parameshvari, Mahishamardini, Mahishasuramardini and Chandikadevi. The people of the area have great faith in Saivism, but the cult of Sakti worship has great popularity and both Saivism and Saktism confined together to have a strong stimulus for the multiplication of devils (Bhutas) worshipped by a vast majority.

Similar to other parts of India, the Devi or Durga is worshipped in a variety of forms. Each form of Durga's image has its own importance. It is worshipped in fulfilment of an objective cherished by the devotees for which invocation is offered. The most important form of Durga worshipped mostly in *Tulu Nadu* particularly in the temples of public worship is Mahishamardini-Mahishasuramardini. Very early of this form are discernible indicative of the early antiquity to which this cult of worship may be assigned.

The significance of the worship of the image of Durga in a way indicates the victory of the soul over the animal passions. Durga represents the soul; the asuras (demons) personify Kāma (passion, desire), krodha (anger), mada (pride), matsarya (jealousy), lobha (greed) and moha (attachment). This victory has to be achieved with the help of Saraswati (Jnana or Higher knowledge), Kumara (valour), Ganesha (determination for success), and Lakshmi (auspiciousness or good fortune) who are the companions of Durga.

The Goddess Durga became the supreme object of adoration in the Saktism and had a number of names given to her in Indian Classical literatures.

8 Sumadhava Vijaya in which it is mentioned that Sri Madhavacharya's father was devoted to this deity.

9 *Studies in Tuluva History and Culture* by Prof. P. Gururaja Bhatt, p. 306 ft.

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This cult was primarily centered in Bengal, Mithila and Assam but its influence was felt throughout the length and breadth of the country in different forms. Durga is the generic name of the consort of Siva in the heroic form. Uma and Parvati are the names of Siva's consort in the Taittiriya Aranyaka and the Kena upanishad. New names of Durga are coined in the Bhismaparvam hymn of Arjuna and the Virataparvam hymn of Yudhistira. She becomes wife of Narayana in the Virataparvam and of Siva in the Bhismaparvam. The Devi is assigned a permanent place in the Vindhyas, where she became known as Vindhyavasini, Kumari, Kali, Kapali, Mahakali, Chandi, Kalyani, Karala, Vijaya, Kantarvasini, Kausiki, etc. Though these are her later epithets.

According to *Ansumadbhedagama*, the Goddess Durga is stated to have four arms, three eyes and *Syama* in colour. She is to wear pitambara and is to be well formed in strong limbs.[10] Different names have been given to her in later classical literatures, the *Silparatna*, the Mayadipika, and the Rupamandana, she is called as Katyayani, but in the Vishnudharmottara She is called as Chandika. Durga is given the appellation of Mahishasuramardini and Chandika because she is a most aggressive and militant character and is generally shown charging a notorious demon. According to the *Silparatna* the Mahishamardini form of Devi have ten arms, the *jatamakuta* style of haircoiffure, three eyes, the crescent moon the colour of the *atasi* flower and the eyes resembling the blue lotus and has to stand in the tribhanga pose.[11] The book has further described that a trident should be in her right hand besides a sword, a sakti, a chakra and a stringed bow. Her left hands should hold a pasa, a goad, a khetaka, a bell and an axe.[12]

Above the pedestal a mahisha with a several head and with blood gushing from the neck is shown. Partly visible from the wound should be shown the real armed *asura* carrying a khadga and a shield. He should be wounded and

10 *Chaturbhujam, trinetra cha sa syachchhyamanivara,*
Saumya pitambaropeta pinorujadhanastāna.

11 *Bahubhirdasabhiryaktta jatamukutamanditam,*
Lochana traya samyuktta mardhendukritasekharam
Atasipushpasamkasamindivaradalakshanam
Tribhangisthana samsthanam Mahishasuramardinima—
Devipurana

12 *Trisulam dakshine Khadgam saktim chakradharam tathra*
Adhijyam karmukam vaine pasamamkhetakam
Ghantam cha parasum chapi dharayantim samlikhet.

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bleeding due to the attack of the Devi and caught in her *nagapasa*.[13] It is further said that the right foot of the Devi should be placed on the back of her mount while her left one should rest high on the top of mahisha.

Besides the above, a *purnapatra* and *chamaram* should also be held in her hands as stated by the Mayadipika. The *Rupamandana* practically repeats the same description of the goddess as that of the Silparatna.

The story of the battle between Mahishasuramardini Durga and the demon Mahishasura and the consequent killing of the latter is interesting and finds favour with several of the Purans and Devimahatya. The Varāha, Vāmana and Padma purans all furnish various accounts of this battle between the goddess and the demon. In their description the first and the third authorities call her vaishnavi while the second one Katyani. The Padmapurana while referring to the incident gives a metaphysical interpretation of it. The Varahapurana in its course of description narrates that while the goddess was performing penance surrounded by the various Sakti attendants, Narada passed that way. It was his habit to bring about the destruction of demons and peace on earth. By managing through craft and diplomacy to incense rage and occasional battles between gods and demons. Finding the form of the goddess mighty enough to undertake the destruction of the refractory Mahishasura, who had vanquished the gods he approached the demon and indulged his appetite to possess the exquisite anchorite beauty of the mount Mandara by describing her uncommon charms. The demon, getting passionately desirous of possessing her, sent his messenger to win the goddess over by relating the glory of his mighty splendour. This done, he was informed that no maiden of the mount Mandara could get married. He thus thwarted in his appeal to reason prepared to apply force and carry her away, Narada as usual appeared on the scene to hasten the conflict and informed the goddess of the approaching hosts of the demon. Soon there ensued a combat between the two and Mahishasura fared the sword losing his head to boot.

The Vamana purana relates a different version of the episode. It mentions that when the gods had been completely vanquished, they headed by

13 *Adhastanamabhisham vasyasichhinnagrivam samalikhet*
Chinnasthane samutpannam khadgakhetakadharinam
Hridi sulina nirbhinnam ridhirarunavigraham
Prabaddham nagapasena bhrikuti bhishanekshanam
Namerushivan vinishkrantam denavam darunam likhet.

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Brahma, approached Vishnu in their distress and related their tale of woe. Sankara to be set aside Vishnu also listened to the prayers of the gods. Thereupon all the gods including Brahma, Vishnu and Siva emitted flames of anger which solidified into an effulgent form, lustrous enough to mar the brightness of the Sun. The goddess thus formed had three eyes and eighteen arms, each of which bore a weapon afforded by the mighty gods, e.g. Siva gave her a trident, Vishnu a chakra, Varuna a conch, Agni a dart, Yama an iron rod, Vayu a bow, Surya a quiver full of arrows, Indra a thunderbolt, Kubera a mace, Brahma a rosary and a Kamandalu, Kala a sword and shield, Viswakarma a battle axe and other weapons. When she was thus accounted, the mountain Himavan gave her a lion. Now the goddess proceeded to seek battle with the demon and found him out. The demon informed her prepossessing form, sent messengers to the goddess to describe to her, his prowess and splendour and to ask her to become his wife. The goddess returned the messenger with the words that although the proposal was not altogether unagreeable to her, a certain tradition of the family impeded her choice of him. The tradition was that every wooer desirous of marrying her must win her in battle before pressing his claims to nupital. The demon immediately challenged her to battle calling his own forces forth into the field. Soon a bloody conflict opened in which the parties closed a deadly combat. The Asura forces were annihilated by the might of the goddess who killed him despite his various magical movements and miraculous devices to escape her weapons. It was thus that Durga came to acquire her well deserved title of Mahishasuramardini.

Thus we find that numerous texts, differ only in minute details furnish the iconographic data of the Mahishasuramardini images. The various texts differ mainly with regard to the number of arms the Devi should have and the different kinds of ayudhas she should be wielding by them. While the texts like *Abhilasitarthachintamani* (3/1/803), the Matsya Purāna (ch. 260.55), the Silparatna (Rao, EHI, IV, p. 346) and the Rupamandana (Rup. ch. 17) assign her only ten arms, the Vishnudharmottara (Rao, op. cit., IV, p. 346), the Varaha Purana (ch. 95.41), the Chandikalpa (Sritattvanidhi, p. 3) and the Visvakarma Silpasastra Viswakarma daturvarga chintamani of Hemadri, 2.79) give her as many as twenty arms. The Agni Purana (ch. 50.1 and 52.16) and the Rupavatara chaps. 50 ten arms and chap. 49 endows her with only eighteen arms. In the Devi Mahatmya of the Markandeya Purana (ch. 82), she is called thousand-armed, Banas Chandisataka (7th cent. A.D.) refers to the Devi as *Bhujavanam.*

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In the Durgastottarasatanamstora, there are 108 names of Durga or Mahishasuramardini:

"Sati Sadhvi, Bhavaprita, Bhavāni, Bhavamochini, Arya, Durga, Jaya, Adya, Trinendra, Suladharinim, Pinakadharini, Chitra, Candaghanta, Mahatapah, Manah, Buddhim, Ahamkara, Ciltarupa, Cita, Citih, Sarvamantramayi, Salta, Salyananda-savarupini, Ananta, Bhawani, Bhavya, Abhaya, Sadagatih, Sambhavi, Devamata, Cinta, Ratnapriya, Sarvanidhya, Daksakanya, Daksyajnavinasini, Aparna, Anekavarna, Patala, Patapavati, Pattambaraparidhana, Kalamanjiraranjani, Ameya-vikarma, Krura, Sundari, Surasundari, Vanadurga, Matangi, Matanga-munipujita, Brahmi, Maheswari, Aindri, Kaumari, Vaishnavi, Chamunda, Varahi, Lakshmi, Purushakritih, Vimala, Utkarshini, Jnaja, Kriya, Nitya, Bhodhida, Bahula, Bahulaprema, Sarvavahanavahana, Nisum-bhsumbhahanashni, Mahishasuramardini, Madhukaitabhahantri, Canda-mundavinasini, Sarvasuravinasa, Sarvadangaghatini, Sarvasastramayi, Satya, Sarvasastradharini, Anekasastrihasta, Anekastradharini, Kumari, Ekakanya, Kaisori, Yuvati, Yati, Aprandha, Prandha, Viddhamata, Balaprada, Mahodari, Muktakeshi, Ghorarupa, Mahabala, Agnijwala, Raudramukhi, Kalaratri, Tapasvani, Narayani, Bhadrakali, Vishnumaya, Jalodari, Swaduti, Karali, Ananta, Parameshwari, Katyani, Savitri, Pratyaksha, Brahmavadini."

During the month of Asvin Sukla i.e., in Navaratra, besides the Devi, Yantrastha, Kalasa, Ganesha, Navagraha, Matrika, Vastu, Saptarshi, Saptachiranjiva, 64 Yogani, 50 Kesetrapala and others are also worshipped according to vedic rituals.

From *Durgasaptasati* we find that Chamunda sits on *preta*, varahi on bufallo, Aindri on airavata elephant, Vaishnavi on garuda and Maheshvari on Vrsabha.[14]

Durga, Chamunda and Mahishasuramardini though they partake mainly

14 *Pretasamstha tu Chamuda varahi mahishasana*
Aindri gajasamarudha Vaishnavi garudasana
Mahesvari vrisharudha, Kaumari sikhivashana
Lakshmih padmasana devi padmahasta Haripriya
Svetarupadhara Devi Isvari vrishavahana
Brahmi hamsasamarudha sarvabharana bhushite.

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of the nature of Parvati (it is stated that the active energy of Siva which is Vishnu himself receives the name of Kali which it assumes on angry mood, that in battles it is recognised as Durga and that in peace and pleasure it takes the form of Bhavani-Parvati) are however seen holding the Vaishnavite symbols of the discus and the conch. The Puranas say that Durga was born of Yasoda in order to save the life of Krishna who was just then born to Devaki. The children were exchanged under divine intervention. Kamsa, the cruel brother of Devaki, who had vowed to kill all the children of his sister, thought, this female child was Devaki's and dashed it against a stone but then the child flew into the air on assuming the form of Durga and she mocked him and went away. On account of this incident she is known as the sister of Vasudeva. The Silpasara mentions a Chandika (Chamunda)* of 18 arms to whom the God Siva presented the trident, Kishna (Vishnu) the conch and Agni the weapon called the Sakti. According to the Markandeya Purana, the Goddess that killed the buffalo demon was made up of the fierce radiance of Siva, Vishnu, and Brahma while all the other gods contributed the powers peculiarly characteristic of them for the formation of her limbs and ornaments.

Mahishasuramardini is represented in the Nrisimhaprasada as the youthful but angry form of Parvati with three broad eyes, a slender waist, heaving breasts, one face and twenty hands. Below her is the buffalo demon with his cut off and rolling head on the ground. A man emerging from the buffalo's neck is seen holding a weapon in his hand, object with fear. Pierced by the trident of the goddess, he is vomitting blood. The lion too on which Chandika is riding attacks the giant with its mouth while the noose held by the goddess is tightly fastened round his neck. The goddess's right leg is placed on the lion while the other steps on the body of the demon. This form of Durga is propitiated by these who wish to destroy their enemies. Hemadri speaking of Katyani with ten arms gives almost the same description.

A goddess with 16 arms killing the buffalo demon and as such to be classed among the Saivite saktis is also called Maha Lakshmi. The Maha Lakshmi described in the Chandikalpa has twenty arms, holds all the destructive weapons and is seen in the act of killing the buffalo demon. It is another form of Durga.

Various postures of Mahishasuramardini in the act of killing of the buffalo-demon are depicted in South-Indian Siva temples, some of them being

* Chamunda is supposed to be the form of Parvati when she killed the giant called Viprachitta.

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of excellent workmanship. It is not always easy to distinguish the images which are thus engaged in the act of killing the buffalo-demon and to say whether they be representations of Chamunda, Durga, Mahishasuramardini or Maha Lakshmi. It may however be suggested that figures with a breast band standing upright on the severed head of the buffalo are generally those of Durga Lakshmi while those in the actual fighting attitude are either Chamunda, Mahishasuramardini or Maha Lakshmi. They generally have eight arms and hold weapons, the conch, discus, bow shield, sword, bell, noose and trident. The demon may be shown with a human body or a human body with a buffalo's head or a buffalo from whose severed bunch proceeds a human figure. Refer *Mahishasuramardini* from Gangaikondacolapuram, Darasuram, and Durgi. The worship in the shrines of village goddesses is generally performed by non-Brahmins. In the Chingleput and North Arcot Districts are a class of priests known as *Ochcanas* who are exclusively devoted to serve in Pindari temples. The buffalo sacrifices which these village deities are generally fond of indicate their connection with Mahishasuramardini the slayer of the buffalo-demon and with other similar Tantrik goddesses.

Commenting on the victory of Durga, Zimmer expressed the view that it signifies the ascendance of the maternal principle over the mate Gods who yielded to the Goddess their major symbols, power and weapons so that the whole might be amalgamated into an omnipotent totalization of cosmic force.[15] This is indicative of crisis in Hinduism according to him. He sees in the willing and enthusiastic abdication of the whole male pantheon the mark of the return to power of the old mother whom the Aryans had suppressed.

In the Kena upanishad, the Devi occupies the role of the Guru of the male Gods. That is called Brahman, the absolute is really Kali to Rama Krishna. To her devotees, she is all in all.[16]

15 *The Art of Indian Asia*, 2 Vols., Bolingen Series XXXIS, Pantheon Books, New York, 1955, p. 100.

16 *Gospel of Sri Rama Krishna* translated by Swamy Nikhilananda, 1942, New York, p. 734. "As the lightning is born of the clouds and disappears with the clouds, so Brahma and other Gods take birth from Kali and will disappear in Kali. *Hindu View of Art* by Mulk Raj Anand, Asia Publishing House, Bombay, 1957, p. 50.

In times of difficulty she has been invoked: Sivaji did in the 17th century in Maharashtra and Bankim Chatterji in the 19th. In 1870 the latter composed his famous "Vande Mataram" (Salutation, Mother), in 1890 Arabindo Ghosh in his 'Bhavani Mandir' presented her as the Mother of strength to the people of Bengal and the rest of India in the context of the movement for national liberation.

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It is true that the Devi was supreme to the Kapalikas and other saivite sects and still is to the saktas: She resides in the microcosm and the macrocosm. But by and large, Hinduism still continues to be dominated by the male Gods.

The Harivamsa refers to the worship of Devi by the hill and jungle tribes. Thus originally She occupied a minor position. She attained considerable importance by the Upanishadic times and still later worked her way into the Orthodox Hindu pantheon by her heroic deeds just as Rudra had done before.* Naturally, the original quadrumvirate of Surya Vishnu, Siva and Brahma was transformed into a new one where Brahma was superceded by Sakti (Devi).[17]

The Devimahatmya, a section of the Markandeya Purana is our most important authority for the study of exploits of Durga Mahishasuramardini.[18]

Siva Agāmas and the Vaishnava puranas constitute our other sources. Works like Abhilashitartha Chintamani of Somesvara and Hemadri, the date of composition of these works is uncertain.[19] They may range, sometimes, from the 7th to 17th century A.D.

Pargiter in translating of Mārkandeya Purāna assigned for that work 4th century A.D. But the two cantos 81 and 82 of the Devi Mahatmya of the Mārkandeya Purāna are considered to be an interpolation of a later date. What is their date ? In this connection it is interesting to note that in a rock-cut shrine called Mahishamardini Mandapam at Mamallapuram occur the two sculptural representations of the two respective legends of the Devi Mahatmya: Sesa Sayi Vishnu and Mahishasuramardini opposite each other.

Yogindra, an aspect of Adi Sakti, made Vishnu to enter into deep slumber

The Devi, in fact, promises to come again and again to destroy the asuras. This sounds like Krishna's promise to Arjuna and was evidently borrowed from the Bhagavad Gita. Even the Sikh Guru Govind invoked her.

*As destroyer of Raktavija, Canto LXXXXVIII, verses 13-60, Markandeya Purana translated by Pargiter, Nisumbha (Canto LXXXIX), Sumbha (Canto XC), Chandaand Munda (Canto LXXXVII verses 20 & 21) and Mahisasura (Canto LXXXII verses 1-40): Pargiter.

17 *Classical Age*, Bharatiyavidya Bhavan, Second Edn. 1962, Bombay, p: 444.

18 There are several manuscripts, see Markandeya Purana translated by F. Eden Pargiter, Royal Asiatic Society of Bengal, Bibliotheca Indica, Calcutta, 1904, pp. 465-522. Killing of the Buffalo Titan, pp. 473-488. Renou says the Markandeya Purana was composed in the Vindhyan area in 5-6th century A.D.

19 See *Dictionary of Hindu Architecture* by P.K. Acharya, Calcutta, 1927.

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at the end of age (Kalpa), when the entire universe was a vast ocean. Madhu and Kaitabha, the two demons had become formidable and a source of threat to the security of the Devas. Vishnu had to be awakened from his slumber to deal with the demons. Vishnu's face full of repose and calm is beautifully sculptured and the sculpture with a view to focus attention on the face left the overhanging serpent hoods deliberately indistinct. On the northern wall as opposed to this sculpture, the beautiful panel of Mahishasuramardini occurs. Here the 8-armed Goddess, thin and slim, rides the lion, her mount, with a firm grace. Her figure is superb. She is tall and slender, recalling the Amaravati tradition. Nowwhere in stone or colour has a woman been delineated with such supple grace and power. She has a long drawn sword and bow. The crafty Mahishasura is fighting with grim determination, though he has grown feeble and is supporting his huge mace with both his hands. He is actually retreating; His fellow demons are fleeing and falling. The ganas, small, short, round-bellied, and child-like are charging in the flush of the victory of the Goddess. Some are armed with bow, some with sword. One of them is holding an umbrella over the head of the Goddess, another, a fly whisk (camara). The demon is also seen with an umbrella over his head. The lion is rushing forward with its open mouth and uplifted paw. It is the moving picture of a living battle, every line, every shade, but the Goddess is already in sight of victory. It is difficult to identify the female warrior on the side of the Goddess. She may be Mahasarasvati. In addition to bow and arrow, the Devi holds Chakra (wheel), ghanta (bell) and Khadga (sword) in the right hands and sankha (conch), pasa (noose), and shield in the left.

Why did the sculptor choose only these two subjects, one on the northern wall and the other on the southern wall ? Is it accidental ? It is more likely that he did this deliberately. He knew the Devi Mahatmya and so carved these two panels together. Thus there is evidence to show that these Cantos had come into being prior to the second half of the 7th century A.D.

The Markandeya Purana gives us the description of the creation of Devi. In the Markandeya Purana it is said that Mahishasura, the lord of Asuras was fighting with the army of the Gods under the leadership of Indra. He was defeated and so he along with other Gods went to the place where Sankara and Vishnu were sitting together. The Devi came into being out of the total effulgence of the various Gods: A light came out from the mouth of Vishnu. Similar light also came from Brahma, Sankara, Indra and other Gods. The light mixed together and became one light which was converted into a female

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form. She got her face from Siva, hair from Yama, shoulders from Vishnu, breast from Candra, waist (katipradesa) from Indra, legs and thighs (pindali and jangha) from Varuna, hips (nitamba) from Bhu Devi, feet from Brahma, toes from Sun, three eyes from Agni, teeth from Prajapati, the fingers of hand from Vasu, Nasika from Kubera, eyebrows from Sandhya, ears from Vayu and nose from Kubera.[20] Similarly other parts of her body were developed with other Gods.

The Gods also bestowed their weapons upon her: Siva gave his trident (trisula), Vishnu the discus (chakra), Vayu bow and arrow, Varuna the conch, Agni the spear, Indra the thunderbolt (Vajra) and bell, Kala the sword and shield, Kubera the drinking cup with wine and Himavat the lion. Yama gave the Danda (mace), Prajapati the Aksamala, Brahma the Kamandalu (waterpot), Viswakarma the battle-axe, armlets, anklets and rings, the Goddess of ocean the beautiful lotus to be worn on the head, Adisesa a nagamala (a necklaceset with precious gems), and Varuna the pāsa (noose).[21] This Devi is called Ambika (Yuddhamana raneambika). She is also called Parameswari (i.e. trinetra ca trisulena jaghana parmeswari). The surrendering of the various weapons by various Gods is finely represented in an interesting miniature painting (Pl. 89) of c. 1800 A.D.[22] In the Markandeya Purana it is said that

20 See Pargiter, verses 11-18, Canto 82.

21 For figures of Varuna holding the noose, see Orissan Sculptures. The finest example comes from Rajarani Temple, figure 66. The Archaeological remains at Bhuvaneswar by K.C. Panigrahi, Orient Longmans, 1961.

22 For the earliest Devi Mahatmya, miniatures see M.R. Majmudar, *Journal of Indian Society of Oriental Art*, Vol. 6, 1930. The Ross-Coomaraswamy collection at the Fine Arts Museum, Boston, also contains some illustrations to the Devi Mahatmya of Markandeya Purana. These paintings are drawings of the 19th century and Coomaraswamy has listed them under Rajput or Pahari School as follows:

Reg. No.	Size	Description
17.2586	.277×.188	Asura Sugriva addressing Devi and departing.
17.2587	.275×.188	Devi with the feminine powers of the principal divinities on their vehicles arrayed against the army of the asuras led by Sumbha. Himalayan landscape.
17.2589	.0274×.189	Devi slaying an Asura identified by marginal note as Sumbha.
17.2588	.0276×.186	The death of Raktavijya. The Devi accompanied by Kali and followed by feminine powers of the divinities fighting the asuras. Chandi on her lion and with weapons. Kali with her extended tongue.
17.2590	.276×.187	Introduction to the Devi Mahatmya of the Markandeya Purana. Suratha consulting the Sage. Hermitage amongst trees.

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she climbed over the Mahadaitya and crushed Mahishasura with her leg and injured his neck with her Sūla. Even being crushed by her leg, Mahishasura tried to come out from his own mouth in other form. Seeing it the Devi stopped him there. Even then he was trying to fight with the Devi. At last the Goddess cut his head with a big sword.

Many types of Mahishasuramardini figures are met within Indian sculpture. Some of them are quite early and came into being prior to the composition of the Devi Mahatmya portion of Markandeya Purana itself. We have no idea what the source was for the carving of this group of images[23].

Numerous images or this combat have formed favour with the Indian devotees and the sculptors and we have countless specimens of the idols of the Chandi form of the Goddess being still worshipped in the country.

The eastern India several eight or ten-armed figures have been found. The walls of Vaitala, Sisireswara and Markandeysvara Temples of Orissa, contain representations of the Goddess. There is a very fine specimen from a north Bengal village in the Dinajpur district portraying in a very interesting manner. The nine Durgas (Navadurga) with the 18-armed Mahishasuramardini as the Central figure and with 16-armed miniature figure of the same type grouped round it. Another specimen is a stone image of the 32-armed Devi engaged in combat with demons. This also comes from the same district (Majmudar, *History of Bengal* I 453-54). A two-armed Durga of the Pala period hails from South Mohammadpur in the Tippera district. Ten armed Mahishasuramardini forms are found from Dulmi (Manbhum) and Sakta (Dacca) both

17.2591	.262×.199	20-armed rajasic Devi surrounded by Brahma, Siva, and other Gods with whom She is connected by radiating lines.
17.2592	.256×.199	6-armed Devi seated in mandala. Hosts of Gods to right and left. Lion in the fore-ground. Himalayan landscape.
17.2593	.262×.177	Chanda and Munda in conversation with the Devi. Himalaya landscape.
17.2594	.276×.191	Devi attacking Mahishasura (The demon in Buffalo form—a huge bull). Devi seated in Himalayan landscape. Dhumralochana approaching her. Other Rakshasas put to flight by her lion.
17.2596	.257×.170	The death of Raktavijay. Kali and other feminine powers approaching the Devi.

23 The lion is conspicuously absent.

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belonging to the 12th century A.D. A sandstone Durga image has recently been found at Rajshahi.

In Bengal at present the Goddess is fashioned as standing with her right foot on a lion with different weapons in ten hands. The Asura, whom she is shown as overpowering, is represented as emerging from the neck of headless buffalo with a scimitar in his right hand. The spear of the goddess is shown as piercing the chest of the demon. The Goddess is flanked on either side by Lakshmi, Saraswati and Kartikeya and Ganesha. For sculptural representation of Mahishasuramardini Banerjee[24] feels that it can hardly be dated before the Gupta period and some miniature stone sculptures unearthed at Bhita[25] are a few earliest summary representation of the aspect of the Goddess. But from a study of sculptures from Mathura,[26] (Pl. 32) Besnagar[27] (Pl. 63) and also from Orissa,[28] it appears that his views cannot be accepted.

A terracotta plaque made of white clay besmeared with mica found at Karkotnagar or Nagar in Tonk district, (Pl. 22) testifies to the popularity of this cult at such an early period. It depicts four-armed Devi with her lower right hand being placed on the back of the Mahisha. The upper right hand holds a trisula. The mouth of the animal is just below the lower hand of the Devi. The tail of the animal is erect while its front legs are raised. She is having a tilak on her forehead. The beautiful appearance of the terracotta plaque is far superior than to later terracotta figurines found in India. It will not be wrong to say that the later artists might have copied this image at Bhita[29] or Ahichchhatra[30] (Pl. 85) which are of Gupta age. Hence there is no doubt that the Nagar plaque is the earliest representation of this Devi in India. Besides an image of Viraja, form of Mahishasuramardini has been described by R.P. Chanda, who dates it to the 2nd or 3rd Century A.D. Here the Devi is two-armed and dealing with the Mahishasura exactly in the same manner noticed in the Bhumara example of the Gupta period. In this figure, the Devi is accompanied by her mount and engaged in killing the

24 Majmudar, R.C., *Classical Age*, p. 442.
25 Arch. Sl. A.R. 1911-12 Pt. II, p. 86, pl. XXXI no. 13 and 14. (Two-armed Goddesses have been found here as also in some of the terracottas from Ahichchhatra).
26 JUPHS XXII, 1949, pp. 152-59; IHQ XXII, pp. 154-55.
27 Dwivedi, H.N., *Gwalior Rajya men Murthikala*, p. 36 fig. 47.
28 MASI, 44, p. 4.
29 ASIAR 1911-12, pl. 31. fig. 14.
30 Agarwal, V.S., *Catalogue of the Brahmanical Images in Mathura Art* (Pl. XI).

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Mahishasura with her left hand pulling the tail of the Mahisha and with her right hand plunging a spear into its body. She is pressing the animal with her right foot.

We may classify the Mahishasuramardini images according to the following groups:

Type I (Theriomorphic) Buffalo Form

A. Kushan Period

A number of specimens of the Kushan period were noticed by V.S. Agrawala in the Archaeological Museum of Mathura. Numbers 875, 889, 993 and 2037 and 1784 were six-armed ones. Six sculptures of the Kushana age, preserved in the Mathura Museum appear to contain some other early repesentations of the Mahishasuramardini form, in which the Goddess is shown as holding a buffalo, the form in which the demon is represented, raised to her waist pressing with her own hand. The hind part of the buffalo and breaking his neck with another. Five of these figures are six-armed remaining one is four-armed (Pl. 31). The weapons they bear consist of spear and trident. The lion is absent [J.U.P.H.S. (OS) XXII 158-59, Artibus Asiae XXXI 180]. The Indian Museum (No. 8622) also possesses a specimen[31] from Mathura which has six-arms. R.C. Agrawala refers to certain figures from Mathura with only four hands.[32] Mathura, therefore, appears as a great centre of the worship of Mahishasuramardini during Kushan times. Besides Mathura Museum has two specimens of this Goddess slaying buffalo-demon (*refer D 12 and D 32*). Both of these have eight arms. In the first case Durga's one hand clasps the neck of the demon and another pierces him with a trident while in the other She stands with her right foot on her, vahana the lion and with the left on the prostrate buffalo demon. Poor workmanship. Two in Lucknow Museum are bit improved (H. 24 and G. 68). Allahabad Museum has more vigorous types. No. 658 and another without number are medieval images.

Odette Viennot has illustrated a Kushan sculpture of Mahishamardini which appears to support a bowl with two of her upraised hands on her head. Viennot suggests that it is a hand drum. But R.C. Agrawala would prefer to

31 Journal of the U.P. Historical Society (Old series) Vol. XXII, 1949, Lucknow, pp. 152-159.
32 Goddess Mahishamardini in Early Indian Art: Artibus Asiae, Vol. XXI, 2, 1958.

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make it[33] an iguana (godha). Of the remaining hands one is on the back of the animal while the other is on its throat. It is remarkable that this type set the pattern for Terracotta figurines of Ahichchhatra of a later date[34] (Pl. 85).

From a perusal of all the sculptures of Mathura, it has been observed that Mahishasura always in the form of Mahisha and being trampled by the Devi, but in none of them the throat of the asura is shown severed or his human form is shown coming out of the throat. This latter form is found only in the Gupta period sculptures i.e., about the 4th century A.D. onwards. This action has been described in the Devi Mahatmya of the Markandeya Purana as 'ardhani-skranta'[35].

R.C. Agrawala refers to a four-handed terracotta plaque of Mahisha-mardini from Nagar or Karkotnagar in Tonk district, (Pl. 22) the ancient seat of the Malavagana, now in the Jaipur unit of Rajasthan now preserved in the Amber Museum as described above. It is interesting to note that in the earliest examples known so far, the Goddess lifts up the buffalo on to her knees. This is also the same case with the Nagar plaque. In the right hand, she is hoisting the buffalo, while the left is gripping its throat. The dilating eye, the bent horns and the front legs clearly indicate its agony and helplessness. The Goddess holds the trisul and the shield (rectangular) in the two back hands. She has jewellery. Particular mention may be made of the waist belt, the four pendants which in a cluster are clearly seen dangling beneath the stomach of the uplifted buffalo. Note the coiffure, too. It has been dated to 1st cent. B.C. -1st cent. A.D. But the presence of the lion cannot be accounted for in such an early specimen.[36] The Kushan examples don't show the lion. If the date is correct, than Rajasthan would be the earliest centre of the cult of Mahishasuramardini which permeated to Mathura in the Kushan period. One of the Bhita reliefs in sandstone has also the same attitude. Bhita sculpture found by Marshall is carved out of the local sandstone. The Devi's right hand

33 This is the best preserved of the eight pieces made out of the mottled red sandstone found at the bottom of a well and consequently much eroded. None of them is more than twenty cms. Artibus Asiae, Vol. XIX (1956), pp. 368-373.

34 In Stratum II [750-850 A.D.] and Stratum III [350-750 A.D.] of the excavations at Ahichchhatra in Uttar Pradesh Terracotta figurines of the Goddess Mahishamardini occurred. No. 120 shows Goddess squeezing the animal by the throat with her left hand. For the Terracotta figurines from Ahichchhatra, see V.S. Agrawala in Ancient India, Vol. 4.

35 Markandeya Purana ch. 83, 39.

36 Lalit Kala, Nos. 1 and 2, April 1955-Mar. 1956.

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is placed on waist in other hand she has trisula which she is piercing into the neck of the Mahishasura. She is also seen pressing the head of the asura under her right foot. It is dated to Gupta period.[37] The round face may indicate an earlier date. Besides some miniature stone figures from the same place depict her either with two or four arms, engaged in combat with the demon in the shape of a buffalo. A fine bronze figure from Chamba depicts the Devi as driving the trident into the neck of the buffalo who is being pressed down by one of her legs with the tail being held in one of her hands. The pose also found partly in Bhita relief, corresponds to the description found in the Devi Mahatmya.

B. The Gupta Period

Great developments took place not only in plastic arts but also in religion. The Cult of the Devi became popular and naturally we find a number of sculptural representations of the Goddess. The most beautiful example comes from the Siva temple of Bhumara in Madhya Pradesh (Pl. 59).[38] Enclosed in small round panel, the Goddess stands in the pratyalidha pose with her right foot on the snout of the Asura in the form of the water-buffalo. She is four-armed. In her right hand she holds a Khatvanga and in the left a shield. In the upper right hand thrusts the trisula deep into the shoulder of the buffalo and still another left hand lifts the Buffalo by the hind leg. The coiffure of the Devi is beautifully done. The hair of the idol ore parted in the middle where the simanta line is almost visible and the long wavy curls falling on her shoulders. On both the sides in five schematic lines of ringlets one raised over the other. She wears a necklace, and bracelet on each of her wrists. An attendant stands to her right with a cāmara (fly whisk) on his shoulder. The left foot of the goddess is hidden behind the form of the exhausted animal while her right one flattens below its muzzle. The piece which happens to be only a secondary one and decorative one is by far the best of the images of this kind we have in these Museums and will rank among the best patterns of the usual Gupta finish. The entire scene from the demon to the goddess is one of singular animation in which action is

37 Annual Report of the Archaeological Survey of India, 1911-12, p. 86.

38 *The Siva Temple of Bhumara* by R.D. Banerjee, Memories of the Archaeological Survey of India, 1924, No. 16, Plate XIV B.

"It looks as if the Gupta sculptures were fond of carving the figure of the Goddess where she was shown as lifting the buffalo by one of the hind legs. The Chalukyan artists preferred to depict her as lifting the buffalo by the tail.

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the central sentiment portrayed. Despite the pangs of death, the buffalo shows from its not entirely exhausted strength how furious its charge, when alive, could have been. The scene breaths a more vigorous air in sculpture than one in which the story in the purans is of the description. The redness of the stone in which the scene is conceived and finished hands on effective colour to the redder action within the ring of the Chaitya. R.D. Banerjee was of the view that the Siva temple at Bhumara had its close parallel in the Parvati temple at Nachana-kuthara, and assigned it to the 5th century A.D.[39] Another interesting example similar to the one described above but differing in detail was unearthed in the excavations at Bhita.[40] Sarnath Museum has three images of Durga of which two are in a non-combatant action B(H) 12 not very vigorous specimen, may yet be classed with those as depict the goddess in action. In the Bharat Kala Bhavan Varanasi, there are a few specimen's of Mahishasuramardini, Nos. 50, 153/95 and 96 are good specimens. No. 50 of the Bhavan of medieval period is a eight-armed image of the conventional nature. The Devi is attacking the Mahishasura with her hands engaged in the deadly combat. The attack has successfully mutilated the body of the animal out of which the demon is seen emerging while his hair are held in tight grip by the goddess. Her lion, attacking the demon with equal ferosity has caught his left foot, in his mouth while her trident is buried deep in the body of the monster. The goddess is armed with Khadga trident 'pasa', shield, bow, etc. besides other two sculptures of the Mahishasuramardini are in the Bhawan. No. 153/95 is mutilated one whereas No. 96 is well preserved. It is sixteen-armed goddess bearing in her hands the usual weapons. It is of the same period.

In Lucknow Museum U.P., there are two important sculptures of Mahishamardini. No. 24 is a Black mediaward slab with rounded conical top bearing an eight-armed Mahishasuramardini. The goddess is conceived in a powerful build. No emotion is sought to be shown in her operation against the monster she attacks. Her right top hand bears sword behind her head while the next ones are bearing respectively, a noose and an arion. The last is shown in the act of taking out the arrow from her quiver resting on the ground. The fourth in conjunction with a left hand is gripping tightly on the shaft of trident governing the stomach of the buffalo-demon who while falling teetus supial with his lotting tongue touching the ground. Two of the left hands bear a shield and bow, while the 3rd holds a hind leg of the animal. She wears a tall

39 Sir John Marshall placed it in 6th century A.D.

40 Annual Report of the Archaeological Survey of India—1911-12, Plate XXXI, 14.

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jatamukuta, carrying a rudraksha, necklaces, bangles, armlets, girdles with hanging (mekhatajala) and strip pajeb. The animal monster is superbly sculptured with powerfully formed limbs. The goddess has placed her right foot on one of his doubled fore legs and the other she rests on the ground. Her lion is simultaneously attacking the monster and is chewing his tail. The entire foreground below is covered with the animal's body. Both top ends of the slab covered with gandharvas flying with garlands.

There is another sculpture of the medieval period in the museum No. 68 crude ten-handed and red spotted of Mahishasuramardini. One of her right and left hands holding broken shaft of trident goring the neck of the Mahishasura (buffalo-demon). Her right top hand, raised behind head, holds a sabre across, one takes out an arrow from the quiver on the back, one is lost but part of its bow is shown. The quiver on the back, one is lost left top hand bears a shield, another a bell (ghanta) and held something which is now lost and the last is gripping the muzzle of animal lifted up. Her right foot is resting on his back and the left one on the pedestal behind. She wears Kanthasari, necklace, ear-rings, bangles, radanajala and pajebs. Her lion is attacking the monster on the back, in extreme right the Mahisha forelegs are doubled in falling.

In Allahabad Museum there are few images of Mahishamardini of the medieval period. Sl. No. 656—The ten-armed sculpture of Devi is dancing out a several buffaloes head and body while her lion is attacking the Mahisha, she has the usual weapons and other objects—sword, dagger, damaru, skull-bowl (Kapal) etc. The relief is low.

Sl. No. 159 of Mahishasuramardini is a very beautiful sculpture in red stone. The scene is laid within a chaitya window and is enclosed in a depressed circle, Durga is calm despite her ferocious engagement and is four-armed. Her left upper hand holds a shield and the lower one the tail of the buffalo while the right hand bears a sula half pierced in the demons shoulder and the lower one bears a Kripana. The hair of the goddess are beautifully parted in the middle in wavy curls that fall in five rows on her shoulders. A flat torque, armlets and rounded wristlets decorate respectively the neck, the arms, and the wrists a pretty girdle decks her waist. Full close-set breasts bring out the Gupta style. Below, a dhoti in the sakachehha style covers the lower regea, the left foot of the goddess is hidden behind the animal while her right one is placed on his stout flattened below. The figure of a man standing on the goddess's right, holds his left hand against his high and in his right hand he bears a flower. The piece hails from the famous Gupta Siva Temple of Bhumara in M.P. State.

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Sl. No. 13: is of red slab sculpture of Mahishasuramardini with four hands carrying the usual weapons—sword, shield in 2 hands and holding the tail of the Mahisha by the fourth.

That even early figures of Mahishasuramardini had a large number of arms is illustrated by the relief of the Udayagiri rock-cut shrine (Bhilsa, M.P.) which belongs to the reign of the Gupta King Chandragupta II.[41] This 12-armed figure[42] was noticed by Cunningham who has given us a good description: The Goddess holds sword, shield, bow and arrows, club, discus and thunderbolt.[43] Unfortunately it has been damaged. She lifts the buffalo by one of the heels with one of her hands and is plunging the long trisul into its body. Her right foot presses down the snout of the animal. Banerjee thinks she is holding a good (Iguana) in her hands over head.[44]

Though mutilated, the relief still shows much animation and when it would have been intact, it must have belonged to some of the best specimens of the Gupta artist. Markandeya Purana's tradition about this mode of attacking the Devi was well-known to the artists of Central India and Northern India during the Gupta and early medieval period. The number of the hands of Mahishamardini did not increased uniformly. This fact can be well proved by a beautiful brass image of the Devi named Lakshana[45] which belongs to 8th century A.D. i.e., to the time of Meruvarman king of Chamba. It is identical to the Bhumara example, the only difference being that she is holding a bell instead of a shield in one of her back left hands. Banerjee feels that this figure also

41 Udayagiri, a rock-cut shrine in an isolated ridge of white sandstone one-and-half miles long, from Sanchi. It is two miles south-west of Besanagar and five miles from Sanchi. It contains the inscription of Chandragupta II dated Gupta era 82 (401 or 402 A.D.). Codrington, however, says that the figure is medieval: Ancient India, p. 60 (1926).

42 Bana in his Candisataka, a work of the first half of 7th century A.D. refers to her Bhujavana, (forest of arms), stanzas 39, 64.

43 Report of tours in Bundelkhand and Malwa 1874-75 and 1876 and 1877, Vol. X. Also see D.R. Patil, *Monuments of the Udyagiri Hill,* Gwalior, 1958, Plates 9, 14.

44 *Development of Hindu Iconography*, 1958, Calcutta, p. 598.
Being her vehicle, it is not clear why it is shown over the head of the Goddess. He says that on the pedestal of the images of Parvati in Bengal, the godha (alligator or lizard) occurs. It also occurs on the pedestal of Hoysala figures of Parvati. Possible it is a snake. Some of the Mahishasuramardini figures do hold a snake, across the head horizontally in both hands. Since the figure is mutilated we cannot be certain.

45 Banerjea, J.N., *DHIR*, p. 498. Vogel, Ph. Antiquities of the Chamba State, p. 138. Plate VII B.

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exactly corresponds to the Devi Mahatmya paravan of Markandeya Purana of the Devi.

There is a ten-armed figure of the Devi in the Nilakanthesvara temple at Paranagar in Alwar.[46] She is killing the asura by piercing the trisula into the headless body of the Mahisha from whose neck the human form is made to emerge with a khetaka in his hand. The figure is interesting because the severed body of the Mahisha is made not lie lifeless on the ground but it is made spirited as if running forward in a bid to dash against the Devi. The whole relief is animated with life. It is assignable to 10/11th century A.D. Similar is another figure from Abaneri (now in Amer Museum).[47] Another figure of the same type is from Jhalawar Museum assignable to 8/9th century A.D. There is an early Medieval sculpture of the Devi showing her as vanquishing the asura in human form. This is in the Mathura Archaeological Museum.[48] It can be very well compared with the one from Chanderi in Madhya Pradesh.

A very interesting masterpiece of the type of eight-armed black stone sculpture of the Devi has been found in the collection of Stuart Bridge.[49]

The Devi's uppermost right hand which is held up has a sword badly mutilated; so also is her 3rd forearm. With her 2nd right hand, the Devi is taking over arrow from quiver on her back, while a trident is being held in the lowest damaged right hand, with which she is piercing the chest of the demon in human form issuing out of the decapaciated trunk of the buffalo. In her uppermost mutilated left hand, the goddess is holding the locks of the Mahishasura's hair and forcibly pressing down his head. The goddess's 2nd left hand is completely mutilated. In the other hands, she is holding a bell and a dhanusha from which it appears that she is about to shoot the arrow. The Goddess stands with her right foot firmly fixed on the ground and her left foot resting on the back of the severed buffalo which is depicted below. Flying Vidyadharas are shown on either side of the semicircular prabhavali. An asura raising a sword with his right hand and a shield in the left is running away while

46 Munshi, K.M., *Saga of Indian Sculpture*, Pl. 78. For sculpture having a bearing.

47 Lalit Kala 182, 1955-56, p. 1131, Pl. LIII fig. 3, 500 Jahre Kanst Aus Indien, p. 154 no. 195 and table.

48 JUPHS, XXII, p. 159.

49 Chanda, R.P., *Medieval Indian Sculpture in the British Museum*, pp. 60-61, Pl. XVII.
On the Sakti cult in Rajasthan refer Agrawal, R.C. papers published in 1 Adyar Library Bulletin XIX Nos. 1-2.

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looking back at his pursuer. A kneeling female figure is shown on the pedestal with a garland interplated in the scroll work on the base, which hormonizes well with the floral design. There is movement alround. The figure has been shown in such a way that it appears that the Devi is watching calmly and compassionately the last fight of the dying asura. The limbs and other figures are well rounded, the modelling well finished and it is assigned to to the 7th century A.D.

From Mithila,[50] a fairly beautiful figure of the Mahishamardini has been found. It is datable to Circa 12th century A.D. It appears that the figure has been carved late. It is carved on a monolithic pillar kept in the Darbhanga Museum with a kalasa at the base with foliage design and a few figures are seen in the bottom. It is eight-armed Goddess. The severed head in the human form emerging out of the animal is shown very clearly. The usual ayudhas have been shown.

Madhavapāra (Bakerganja district)[51] has yielded an eight-armed goddess but it is not very artistic. It differs only in minor details. The figure is carrying Chakra, trisula, dhanusha, (being planked from the quiver on the back), sword, tarjani mudra, backler and hairs of the demon. The attributes agree with *Prapanchasaratantra's* dhyanas. Another image of the goddess have been discovered from Baijnath (Kumaon district, Pl. 33)[52] Here the Devi is holding a trisula which she is piercing into the back of the asura, a chakra, a Shara and a khadga in right hands, whereas a shield, a bell and a Bow in the left hands. It is an action that Devi is doing in this figure, that she presses the shoulder of the asura, who is emerging out of severed neck of the Mahisha. With two-armed image the Devi has also been found from *Haripur* in *Mayurabhanja district*[53]. It can be assigned to 9/10th century A.D. Here the Devi is in more aggressive pose where the three prong of the trident pierce the upturned neck of the human demon who is emerging out of the severed neck of the animal. It appears that the mount Simha of the goddess is also taking part in the fight. Besides, several forms of Mahishamardini images have been found on the Pratihara temples at Osian near Jodhpur[54]. In a unique figure of the Devi

50 Mishra, V., *Mithila Art and Architecture*, Pl. XXI, 41.
51 Refer Bhattasali, op. cit., pp. 196-97, Pl. LXV. b.
52 Indian Archaeology, 1958-59, p. 75, Pl. LXXVI, B.
53 Banerjee, op. cit., p. 499, Pl. XLLI, 2.
54 Sharma, B.N., *Rooplekha*, XL 1 & 2, pp. 99-101, Pls. VI & VIII.

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shown as an emaciated figure and carved on one of the small shrines of the Harihara Temple No. 1 at Osian the Devi is shown as killing the asura with her trisula.[55] The image from Sirpur (Raipura district, M.P.)[56] is highly interesting. It belongs to Circa 7th century A.D. The Devi and the Asura have been represented in an entirely different manner. Ordinarily it is observed that the Devi is trampling the demon with her one leg but here she is trampling the asura with her both legs and the defeated asura is turned upside down. Human bodied and buffalo-headed, the demon is made to rest his shoulder and horned head on the ground, while the goddess is pressing his left hand under her right leg and his right thigh with her left leg to which she is also applying pressure with one of her left hands. In her remaining hands, the eight armed goddess is holding an arrow which she is piercing into the chest of the demon, a Khadga, shield, bell and bow. The asura who is in an inverted position has not been found, depicted in any other sculptured representation and it bespeaks highly of the originality of the ideas and the artistic fancy on the part of the sculptor.

A peculiar figure of nava-Durga on nine figures of Mahishamardini has been discovered at Porsha (Dinajpur district). It was kept in the Rajashahi Museum.[57] One of them is represented as the Central piece having 18 arms while other eight figures are miniature replicas of the former with 16 arms only grouped round the above central figure. Five such figures are in the Prabhavali, two on either side one on the middle face of the pedestal, all in the usual manner. The head and the trident bearing right hand of the main central figure are mutilated, the remaining right hands have ankusa, vajra, chisel, stick, mace, chakra, dhanusha, and sword, while the left ones carry *tarjanimudra*, ocks of the hair of the asura, shield, arrow (Shara) flag, kettledrum, mirror, bell and *naga-pasa*. These ayudhas can be very well compared with the nava-Durga ayudhas described in the Bhavishya Puran.[58] The main central figure is named as Ugra-Chandika, whereas the surrounding ones being Rudra Chanda, Prachanda, Chandogra, Chandanayika, Chandavati, Chandarupa and Atichandika.

55 Sharma, B.N., *East and West*, XIX, 3-4 fig. 14.

56 Indian Archaeology (1953-54) p. 12, Pl. XIX C.

57 Varendra Research Society Report, 1936-38, pp. 24-26, fig. 2, MBR I; p. 453, Pl. XIII 35, Majumdar, R.C., *The Age of the Imperial Kanauj*, p. 346; Banerjee, op. cit., p. 500; Saraswati, S.K., *A Survey of Indian Sculpture*, Pl. XXXII. 146.

58 *History of Bengal*, I, p. 453.

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A thirty-two-armed figure of the Stone sculpture discovered at Betna (Dinajpur district) is equipped with various weapons with a miniature lion between her legs. She is engaged in combat with the asuras (not the Mahishasura). Few hands are mutilated. A female figure holding an umbrella over its head is carved on the proper right, while the opposite side is occupied by the figures of four pot bellied, wide eyed dwarfish figures. On the top of the Prabhavali are carved the miniature figures of Ganesa, Surya, Vishnu, Siva and Brahma, on the pedestal are carved several miniature figures in different poses other than the donor couples. According to Banerjee,[59] these four Brahmanical figures of Ganesha, Surya, Siva and Vishnu the Sakta cult being indicated by the main image and Brahma standing for Vedism reminds us in characteristic manner the display of the five dhyani Buddhas on the head of many Vajrayana images of the Medieval period. Dr. Majumdar feels that the way in which the miniature replicas of the central divinity are represented in the different sections of the Navadurga relief reminds us of Arapachana Manjusri.[60]

Thus it can be very well observed that the north-Indian sculptures of Mahishasuramardini would easily depict the various types which were followed in representing this Sakti cult. Earlier figures have provided the Devi with 2, 4 and 6 arms only. Killing the asura, represented as buffalo by piercing the trisula into its back, pressing asura's head with her right leg and lifting its hind part by catching its tail. The mount Simha of the goddess is generally not known. Some scholars like D.C. Bhattacharya feels that the earlier artists seem to have taken the inscription from sources other than the Markandeya Purana because the mount of the goddess is absent from some of the earliest images. South-Indian artists introduced new forms but in more modified way surpassing the sculptural representations of the Devi in the land of her religion, whereas sculptures from Mithila and Bengal, particularly of the Pala period exhibit stereotyping, some of the representations as seen below from the South show ingenuity pulsating with life and full of vigour.

A fine but fragmentary plaque of Mahishasuramardini was discovered by R.N. Mehta from Karavan near Baroda and is displayed in the Museum of the Department of Archaeology, M.S. University, Baroda (Pl. 80). He assigns it to the Gupta period.

59 HBR, p. 454
60 Ibid., p. 454.

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C. Early Chalukyan Period

Perhaps the most fascinating figure of this group is the Mahishasuramardini from the rock-cut shrine (Cave I) at Badami, Bijapur district[61] (Pl. 35). She is only four-armed. The upper right and left hold Chakra and Sankha respectively. The long trisul in the lower right has passed through the neck of the buffalo while the lower left lifts the Buffalo by the tail. The Goddess wears a tall Kirita (crown) which locks of hair in curls are falling on her right shoulder. She is richly jewelled; bracelets, armlets, anklets, and necklace adorning her wrists, arms, ankles, and neck respectively. There is a long garland of pearls on her breast and a jewelled belt from which rows of pearls hang down on to her sari (skirt). Her right foot is on the buffalo's snout. There is no lion at her foot. A row of ganas (dwarfs) in various playful attitudes is shown below the foot of the Goddess. All told, it is a beautiful and a graceful pose.

Another important image of the same type occurs at Jayapur in Cuttack district of Orissa. In earlier times the place was known as Viraja Kseta and Mahishasuramardini was the presiding deity of the place. It was the capital of the Baumakaras. It is of the interest to note that the image is two-armed. R. Chanda suggested that the two-armed figures are pre-Gupta period. This suggestion does not work.[62] The right hand holds a spear by which the

61 The Basreliefs of Badami by R.D. Banerjee 1923, Calcutta: Assignable to 6th century A.D. This shrine within the vertical cliff of sand-stone is one of the earliest of the series. Being Saiva in character, it is 47 feet long and 24-and-half feet broad. This charming figure is found in the compartment to the right of the famous Nataraja image with 18 hands.

G.M. Moraes writes that the Durga or Mahishasuramardini from Jambehalli, Sorab taluk, Mysore State was the original for the Durga at Badami, and that it belonged to a Kadamba dynasty but the inscription (Sorab-44, Epigraphia Carnatica, Vol. VIII) which he uses for his evidence is of the period of Santivarman of the later Kadambas. He should not be confused with the ruler of the same name of the Early Kadambas: 5th Cent. A.D. Actually the date is Saka 894 (971 A.D.). Anyway, the temple was no longer there and Dr. Moraes found the image sheltered in a quara shed (hut). See Kadamba Kula, p. 315, Bombay, 1931. There are some points of similarity between the two images. Both are four-armed, both lift the buffalo have their right foot on the snout of the buffalo. Both have no breast band and both plunge the long trisul into the neck of the animal. There is one important difference. The Jambehalli figure has in its lower right hand a long sword, tubular limbs and a long Conical Kirita. The Badami figure has rounded limbs.

62 Memoirs of the Archaeological Survey of India, No. 44 (1930), p. 4. The number of arms is no criterion in dating. Some of the earlier figures have more than two arms. Later

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Goddess is piercing the back of the buffalo, while the left lifts the buffalo by the tail.

Panigrahi[63] refers to a *theriomorphic* (buffalo form) figure from the Markandeysvara temple, Bhuvaneswar. The image is 4-armed: with the normal pair of hands, the Goddess lifts the Buffalo by the tail and thrusts the trident through its body. Since the image is of the Bhumara type, he assigns the image and the temple to the 6th century A.D. As for determining the date of the Viraja image, there is no reliable data except style. Panigrahi would give an earlier date than the 6th century A.D. but it would be safe not to make it earlier than Bhumara for the time being.

The structural temples of the Goddess Durga at Aihole was erected by the Chalukya kings who reigned between 550-642 A.D. Two figures of a different type, also Chalukyan have come down to us from Aihole, Bijapur district: the one from the famous Durga temple and the other from a later rock-cut shrine (Pl. 52). It is remarkable that the pearl necklace of the first is almost identical in execution with the one on the Badami relief. The Goddess is eight-armed: her right hands hold the long sword (broken), arrow, (spear or vajara), chakra, and the long trisul which is being plunged into the body of the buffalo. Like the Badami figure, the Goddess at Aihole also holds the three-pronged end of the trisul upwards and uses the pointed end to spear the body of the buffalo. In addition to a tall crown, and a halo (round the head), she has different types of Kundalas (earrings) in her right and left ears. Her vehicle the lion is angrily looking on towards the demon in the Buffalo form. The Durga temple at Aihole is dated to 500 A.D.[64]

The second figure is found as a relief in a rock-cut shrine at Aihole. The Goddess is eight-armed: She holds a long sword, chakra and trisul in her right hands. As usual with the Chalukyan figures, the three-pronged end of the trisula is held upwards and the pointed end pierces the body of the buffalo.

figures, too, have, sometimes, only two arms. A good example is a Western Ganga image from Talkad, Mysore State.

It may be of interest to note that the images of the Goddess occur either as Parsvadeva (side deity, not the principal one occupying the Garbhagriha) or as the main deity of a temple. The Viraja image belongs to the latter.

63 *Archaeological Remains at Bhuvanesvar*, Orient Longmans, 1961, p. 134.

64 Percy Brown, *Indian Architecture*, Vol. I (Hindu and Buddhist): 3rd Edn. Taraporevala, Bombay, 1956, Pl. XLI.

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Her left hands hold the sankha, shield, and a long bow. One of her left hands squeezes the buffalo by the mouth.[65] Her long pearl necklace is tied into an ornamental knot just below the breasts like the other Chalukyan figure already referred to. Her head-dress is almost cylindrical. She has armlets, bracelets, necklace and a flowing *sash* thrown across one of her right hands. The lion to her left is just looking on. Louis Fredrick who has illustrated both the rock-cut shrine and the figure believes that the treatment[66] of this carving comes close to that of the Virupaksha temple at Pattadakal of 740 A.D.

One of the most outstanding bronze figures of Mahishasuramardini with an inscription on her pedestal is from Brahmor. She had a temple of her own and was known as Laksana Devi to the people of Chamba in Himachal Pradesh.[67] Goetz states that the figure conforms to the iconographical concept of Chalukya period, the portrayal of the Goddess with her right foot on the head of the buffalo and the running down of the trisula into its neck. The Goddess lifts the buffalo almost vertically by the tail with one of her left hands.[68] The other left hand has a bell. The right hands have a long trisula and a sword. There is no conch and discus associated with the figure. There is a high jatamukuta and a belt with pearl strings and pendants. She wears also a pearl-studded girdle to hold her skirt. A diaphonous shawl falls from her shoulders in five folds.

65 This attitude of the Devi is different from the one at Badami.

66 *Indian Temples and Sculptures*, Thames and Hudson, London, 1959, p. 147 and Plates 142 and 143.

67 The temple has come down to us though repaired frequently without understanding the original design. It appears to be a simple hut of wood and rubble construction with a broad, far projecting gable roof covered with slates, very similar to many local shrines all over the hills, but especially to those in Kulu. In the centre of its front, there rises a master-piece of wood carving still most impressive despite its present deplorable condition: A richly carved entrance frame on which rests a three-storied pediment in its turn crowned by a triangular gable: The early wooden temples of Chamba by Herman Goetz, E.J.Brill Leiden 1955, p.75 and plate II. In fact, all the three temples pertain to the worship of the Goddess under various names: At Brahmor, the ancient capital, it is for Lakshna (Mahishamardini), at Chatrarhi, a village halfway between Chamba and Brahmor, it is for Sakti Devi and the third at Chamba Lahul for Kali and Vajravarahi of the Tibetians. Brahmor is Brahmapura of a Gurjara kingdom 6-8 centuries A.D.: Goetz, p. 35.

68 More Chalukyan than Gupta. Dr. Banerjee thinks that this pose corresponds exactly to the description of Markandeya Purana, 83, 34: Samut Patya Sarudha tam mahasuram padena-kramya Kanthe ca Sulenainatadayat: Pressing him down with one leg, thrust her spear into his neck, p. 448. This may apply even more aptly to the category of figures under type III: See Summary of different forms of the Goddess.

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Her necklace and bracelets have pearls and her eyes are inlaid with silver. The image was made by Gugga for King Meruvarman, son of Divakaravarman and grandson of Balavarman.[69] On the basis of their style, costume, ornaments, proportion of the figure, anatomical treatment and emblems Goetz considers the image as post-Gupta and assigns it to second half of the 7th Century A.D.[70]

The exterior of the main sanctum of the Ambika Temple at Jagat, about 60 kms. from Udaipur published by R.C. Agrawal, is noticed with elegant sculptures of the eight armed Goddess conforms to the Gupta Tradition and may be assigned to the post-Gupta period.[71] Three niches on the three sides of the temple depict Mahishamardini in three different features. The temple sculptures of Osian, Abaneri and Paranagar are also fine specimens of Durga as Mahishamardini in Rajasthan. The principal back niche of the Osian Temple preserves an image of Mahishamardini addressed as Saccika or Saciya in the inscriptions of VS 1234 & 1236 (JBRS XLI (1) 1-12). At Bikaner there is a temple of the eight-armed Durga popularly known as Nagenekji and another of this kind is at Bhainsolgarh in the Udaipur District. A mutilated Vallabhi Mahishasuramardini was discovered by Dr. Bhandarkar alongwith some bronzes.[72] Here, too, the buffalo is being lifted up by the tail and the trisul plunged into its neck. The right foot is firmly placed on the head of the animal. The skirt of the Devi comes up to the ankles, and the falling of the folds has been nicely shown. She wears a twisted, rope-like girdle. A date slightly later than the Gupta has been suggested by U.P. Shah for the figure (Pl. 79).[73]

69 *Antiquities of Chamba State* by J. Ph. Vogel, Archaeological Survey of India, Vol. XXXVI, New Imperial Series, Calcutta, 1911, p. 141.

70 Early wooden temples of Chamba, p. 79. Another image of the same category (iconographic and stylistic type) called as Sandhya Devis found at Jagat Kulu: Goetz, footnote to page 79.

71 Lalit Kala, No. 5, April 1959.

72 Annual Report of the Archaeological Survey of India, Western Circle 1914-15, p. 30. The Maitrakas of Vallabhi had built a Devi temple (Kottavi) at Trisangamaka to which Dronasimha had made a grant. Dr. U.P. Shah thinks that Kottavi or Kotammahika is the same as Kottakiriya of Jain texts and identifies her with Mahishasuramardini sculptures from Samalaji and Roda (North Gujarat) in the Baroda Museum, Baroda 1960, p. 24. Dronasimha, 3rd Ruler of the Maitrakas of Vallabhi was Bhataraka's second son and ruled from 499-519 A.D. Ancient History of Saurastra (Maitrikas of Valabhi) by Krishna Kumari J. Virji, Konkan Institute of Arts and Science, Bombay, 1, 1952, p. 20.

73 Sculptures from Samalaji and Roda (North Gujarat) in the Baroda Museum, Government Press, Baroda 1960, p. 25.

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The Alampur Museum, Andhra Pradesh contains a large number of Mahishasuramardini images. The four-armed Goddess with chakra and sankha, lifting the buffalo by tail with one of the left hands while plunging the trisul into its body with one of the right hands has close resemblance to the Badami relief. The right foot is pressing the snout of the animal. On stylistic grounds, it can not be too far away in time from the Badami relief. Probably the 7th cent. A.D. would not be too unreasonable. It may be even earlier. The next one from the compound of Bala Brahma temple is eight-armed. One of the left hands holds the tail of the Buffalo, while of the right is plunging the trisul into its neck. A long sword, discus, shield, sankha and the long bow are other weapons. The charming tilt of the face and the cylindrical crown, the belt and the girdle are note worthy. The lion sits to her left. The figure may belong to the 8-9th Cent. A.D.

The third one belongs to the Alampur Museum. The Goddess is eight-armed: It is slightly peculiar in this that two of the four left hands are respectively used in pressing the snout of the buffalo and plunging the trisula into its neck. Usually one would be right and the other would be left. The other weapons are: long bow, shield, arrow and sword. The ears have Nagakundala. The jatamukuta and the holding of the sword over the head horizontally indicate Kalinga (Orissan) influence. The lion has put its paw on the back of the buffalo. It may be assigned to the 8th or 9th cent. A.D.

D. Post-Gupta Period

Among the terracottas that U.P. Shah published from the former State of Bikaner there is a figure of Mahishasuramardini from Kalibangan.[74] He suggests that it belongs to the Gupta period mainly on the basis of the hair style. We don't see the Goddess here lifting the buffalo by the heel as is the case respectively with Bhumara and Udayagiri ones. The Goddess is holding the buffalo by the mouth and her long trisula is being plunged into its back. It may, therefore, be post-Gupta period (Pl. 29).

The Devi's victory of the Mahishasura has been illustrated by the South artists in different monuments. A very interesting panel of the Goddess as Mahishasuramardini occurs in the Ramesvara (Cave 21), at the Ellora, Aurangabad district. She is four-armed: one of the left hands holds the snout of the

74 Lalit Kala, No. 8, Oct. 1960, p. 60.

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buffalo while the other a shield. Of the right foot is crushing the buffalo's back including its upturned tail. The flying Deva couples on the right and left top corner is readily holding a garland to offer to the Goddess who is flanked by two demons in a defying attitude. The Goddess has jatamukuta and a beautiful, jewelled belt. The date of the figure is 650 A.D. The demon on the left wears a crown and other jewellery. In this sculpture the Devi's fight with the Aswa is shoudra in its intense form in Kailasha cave temple at Ellora (Pl. 15) the artist has shown the moment of clash similar in style and date in the fine, but mutilated figure from Elephanta.[75]

E. Medieval Period

From Talkad, Mysore State, a two-handed, realistic figure of Mahishamardini attests to the popularity of the mode of the Goddess trampling the animal form of the demon (Pl. 56). Note the muscularity of the figure. The sculpture belongs to the Ganga dynasty of Mysore and may be of 9th or 10th Century A.D.

The type of Mahishamardini figures which we are discussing are not uncommon from Khajuraho. We know that Khajuraho was intimately connected with the cult of the Kapalikas and naturally the worship of the Devi occupied a prominent place in the religious life of the people.[76] The figure from the Chousatyogini temple (850-900 A.D.) illustrates the Goddess in the act of despatching the demon in the buffalo form. The animal has been lifted by the heel while the right foot of the Devi firmly presses on its chest. Many of her eight arms are gone and the remaining ones hold long sword, shield and bow. The whole figure breaths vigour and action. The Goddess is flanked by two standing female figures. The lion, her vehicle, has also gone into the combat. The Damaru appears over the head of the Goddess and the absence of the discus and conch would indicate probably the predominance of virulent sakti worship by sects, like the Kapalikas (Pl. 69). But the figure from the northwest corner of the inside of Lakshmana temple has not only the discus but Khatvanga, to o.[77] The

75 The right foot is on the back of the buffalo. One of her hands grips its lower lip. The upper portion of the figure is broken. See Pramod Chandra's *Guide to the Elephanta Caves: Ancient Monuments of India*, No. 1,2, Elephanta, Bhulabhai Memorial Institute, Bombay 1960, plate XXVII. He dates the Elephanta Cave to 600-635 A.D.

76 *Kaulā-Kapalika Cult* by Pramod Chandra: Lalit Kala, Nos. 1 and 2, 1955-56.

77 The practices of the Kapalikas and those of the Kaula cult are described by Akulagamatantra and the Agamapramanya (C 1050 A.D.). They are also mentioned by the various

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Goddess is ten-armed. She holds a long sword, shield and bell. One of her hands is drawing an arrow from the quiver. The trisul is being thrust into the neck of the buffalo both with the lower right and lower left hands. The neck of the buffalo is half severed from its trunk perhaps a too realistic representation of the buffalo demon (Pl. 54). The decorative features associated with this particular image should be constrasted with the other figure from the Chousat-Yogini Temple. The Lakshmana Temple is dated to 954 A.D.

The Nolambas, though politically a small dynasty with their territories in Tumkur, Kolar and Anantpur Districts, constituting Nolambavadi were quite distinguished for their architecture and sculpture. It is not surprising, therefore, that Rajendra Chola took some 44 of their pillars to decorate his own temple at Tiruvadi 11 kms. from Tanjore where they still stand as mute testimony to the skill of the Nolamba Craftsmen.[78] Among the sculptures that Douglas Barrett[79] has described from Hemavati mention may be made of the figure Mahishamardini which conforms to the style which we are discussing. The Goddess is four-handed, the right thrusting the trisula into the body of the buffalo while the left presses its snout. The left foot is on the animal back. Its date may be 9th-10th century A.D.

F. Later Period

A fine figure in relief occurs on one of the pillars of the Kalyanamandapa

writers of the age such as Yashapala in his Maharaja parajaya, (C 1174-1177), Rajasekhara (10th century), Ksemendra (11th century), Krishna Misra (11-12th Century) and Somadeva (second half of 12th century).

Sakti is identified with Jiva. She is Kula, Siva in the linga form is Akula. To obtain Siddhi and thus prolong youth and life was the object: See Khajuraho by Eliki Zeunhas and Auboyer Moulton and Co. S. Gravenhage, 1960, pp. 60-62.

The cult was at its height under Dhanga, Ganda and Vidyadhara of the Gandella dynasty who according to Goetz gave official sanction and that they themselves underwent a simple hormone treatment in the form of an elixir the preparation of which is shown on a low relief of the Lakshmana temple: Arts Asiatiques, Paris, V. 1958, Fsc. 1. Also see Elizabeth Sharpe's Secreta of the Kaula Circle, London 1937 and the Kaula-Kapalika Cults by Pramod Chandra, Lalit Kala, Nos. 1 and 2, 1955-56, pp. 98-107.

78 *Royal Conquests and Cultural Migrations in South India and Deccan* by C. Sivaramamurti, Calcutta 1955, Plate XVIII b. Though the Ganges of Mysore were generally the enemies of the Nolambas, the Nolambas were, influenced to some degree by the Ganga motifs in Architecture and sculpture. Mention may be made of the delicately carved, cusped tendrils with tiny figures of dancers and musicians.

79 *Hemavati* by Douglas Barrett published by Bhulabhai Memorial Institute, Bombay 1958.

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at the southwest corner of the Jalakantesvara temple at Vellore, North Arcot District, and belongs to the 17th century A.D. The Goddess is eight-armed. She holds discus and conch and is plunging her long trisula into the neck of the buffalo with her dagger. With another right hand she has caught hold of the tail (Pl. 37).

In Tulunadu the Goddess is also depicted as vanquishing Mahishasura that is the Demon represented in the form of a Mahisha. This form of Durga is early phase of a sculpturing of this deity and this kind of representation may be assigned to a period between the fifth century A.D. and tenth century A.D. In these images, the sculptor sometimes shows the demeanour is calm envanquishing the demon who is severed and some time the action engraved in the sculpture is shown as terrible. Even in this type of representation various chronological denomination may be noticed based on the nature of the position of attributes, the clothes, worn size and type of *kirita*, the features shown in the prabhavali; the characteristics features depicted in Mahisha and in his being handled by the Devi and the Alankaras carved on the sculpture. The figure of Mahishamardini in their Durga Temple, Kunjuru is devoid of all alankars and is a very primitive form of sculpture (Pl. 21). Similarly Ambaru Devi temple and Somnathesvara temple Ulla are also. The Mahishamardini image from the Panchalingosvara temple, Barakur is just a relief figure datable to a fairly early date.

In all the examples of two-armed or four-armed Devi of this type the common characteristic which is observed here is either the lifting of Mahisha by Devi Mahisha is being pierced with the trident whose frongs are invariably held upwards. These early figures do not have prabhavali which is more in the nature of a support for the attributes held upwards. The Mahabaleswara temple, Gokarna the Goddess envanquishing the Mahisha is very well depicted as being seized by his leg by the Devi. The body of Mahisha is topsy-turvy and neck being sandwiched between the piercing trident and the pedestal. The Durga Devi Temple, Kannaru is a type itself. It is exceedingly elegant and is totally free from kirita, while the hair is shown in the form of a knot to the right of the neck. The prominent siraschakra shown in this figure of Gokarna Urappi, the Paggavadi Mahishamardini temple and the Durga Devi temple prompt us to infer that these figures could be classified again as a type within the type, datable to an early date. We see the long pasa in one of her left hands with which the buffalo has been caught. The Markandeya Purana says that she flung her noose and caught the demon by the neck (verses 27 and 28, Canto 83 Pargiter). The pose is also quite extraordinary in that the Goddess has jumped over the buffalo placing the left foot on the snout and the right one

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on its back.[80] She wears a conical crown (Kirita) and breast band (kucha-bandha).

Paintings

It is interesting to note that a few examples of this type (Demon in the buffalo-form) are reproduced in paintings also thereby indicating that the types survived upto the 18th century. The Najum-al-ulum (Star of the sciences) is a treatise on various sciences intended to be encyclopaedic with 348 folios and 876 miniatures of the Deccan School, Bijapur. One of them dealing with the theme of Mahishamardini in 25.8 × 16 cms. The Goddess[81] is eight-handed; one of her left hands is pressing the throat of the bull, and in great agony it has bared its teeth. One of the right hands twists the tail. The trisul and the dagger have been both plunged into the body of the buffalo. The left foot of the Goddess is pressing the back of the buffalo. The Goddess wears a cap and large earrings. She holds a cup. The serenity of the Goddess is well constrasted with the agony of the buffalo. The date of the painting is A.H. 978 (A.D. 1570).[82]

'Sherman Lee' refers to a number of Rajput paintings of Durga Mahishasuramardini. One of them concerns us here.[83] The demon is in the shape of a huge bull. This reinforce the meaning of the composition, the landscape is divided into two parts: one rather a barren and distant expanse with a storm, over the evil bull, the other a lush view with a clear blue sky over the forces of god. The Goddess is on a chariot drawn by two tiggers, attended by her child-warriors shown in a very fine-lime style. The tigers are almost playful and the Goddess herself even in her most vengeful aspect appears as lyrically beautiful woman. This painting is of Guler-Kangra style of 1770 A.D.

We may also refer to another painting of the Kulu or Mandi style of the 18th century. The demon appears in the buffalo form. The ten-armed

80 A copper gilt figure in repuse from Nepal with the right foot the back of the lion and the left on the head of the buffalo, and 18-armed is dated to 1768 by Stella Kramrisch: See *Art of Nepal Asia Society*, New York, 1964.

81 Survey of painting in the Deccan by Stella Kramrisch, India Society, London 1937, pp. 120-134.

82 *Art of India and Pakistan*, edited by Sir Leigh Ashton, Faber and Faber, London, 1949, plate 140.

83 Rajput painting with an introductory essay and catalogue notes by Sherman Lee, Asia House, New York, p. 83.

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Goddess holds chakra, bell, ankuso (goad), sword, Sankha, long trisul, bow, human head and a cup. Her left foot is placed on the snout. The tiger is seen sinking its teeth into the body of the buffalo. To the left of the Goddess stands a female chauri bearer.[84]

A drawing of early 19th century from the Ross Coomaraswamy collection[85], collection of the Boston Museum of Fine Arts, depicts the Devi with 16-arms holding pot, cup, club, battle axe, snake, noose, long trisula, bell, bow, arrow and sword, confronting a huge bull (Mahisha) in battle.

Type II: Goddess Standing on the Severed Head of Buffalo

The form of Durga standing on the severed head of a buffalo is described in the *Silappadikaram* while in the story of Sakkravalakkottam in the Manimekalai we hear a temple of Durga. Thus we find that even in pre-Pallava days temples of Durga were built. Of the Pallava monuments the Kodikala mandapam of Mahabalipuram and the Yalimandapam at *Salvankuppam* appear to be intended for Durga (Pl. 5) as may be glanced from the bas relief sculptures of the dvārapālikas flanking on the shrine entrances in the case of the first and from the facade of the cave, in that of the 2nd. That the Draupadiratha was originally intended for Durga is evident from her carved image in the hind wall of the shrine. Besides her own temples, Pallava sculptures of Durga are found in the rock-cut caves. The Pallava Durgas do not reveal any iconographic rigidity, standing either on the severed head of a buffalo as at Sigvaram, the Adivaraha and Trimurthi caves or simply on a padmapitha as in the Varahamandapa and in the hind wall of the shrine in the Draupaditirtha.

This interesting type became very prominent under the Pallavas of Mamallapuram. When did it originate ? It is not easy to find the answer with certainty. The eleven-foot stone-statue from Besnagar of this type of the Goddess with six hands[86] has been dated to Kushan period by Patil.[87] R.C. Agrawal would like to suggest 5th century A.D. on the basis of similarity of dress and ornaments with those on the reliefs of Deorgarh and Mandsor.[88] The

84 Rajput painting with an introductory essay and catalogue notes by Sherman Lee, Asia House New York, p. 83.
85 Reg. No. 17. 2594.
86 *Gwalior Rajya me Murthikala* (Hindi) by H.N. Dwivedi, p. 36, Fig. 47.
87 Proceedings of the Indian History Congress, Delhi, 1948, pp. 96-109.
88 Goddess Mahishasuramardini in Early Indian Art: Artibus Asiae Vol. XXI, 2, 1958.

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Goddess stands on the head of the buffalo and the animal's head is carved between two seated lions facing each other in the opposite directions, and they are inactive, With the front right hand in abhaya and the lowest left hand on the rope-like girdle, the figure from Besnagar is perhaps one of the most fascinating specimens in the art of India.

Many examples of this type have come down to us from the rock-cut shrines of Mamallapuram, mostly in the form of bas reliefs. Mention may be made of the one cut on the back wall of the sanctum of the Draupadi Ratha. Another occurs on the rock-cut trimurti temple. A similar figure perhaps finer than the two at Mamallapuram, occurs on the rock face adjoining the facade of the Ranganatha rock-cut temple at Singavaram, and is assigned to period II of Mahendra's type (630-728 A.D.) by K.R. Srinivasan. The Goddess is four-armed, and stands charmingly with her right knee slightly bent on the severed head of the buffalo. Her left foot, slightly lower than the right is placed on the ground. There are two kneeling devotees one on each side of the Goddess. One of them is cutting flesh of offer to the Goddess.

Mahabalipuram sculptures of Mahishamardini is not a worshippers' image but a story telling relief-visualising and depicting the great battle with realistic movement and actions of considerable animation. Rarely has this legend been visualised in stone—with such power, skill and dramatic effect.[89] Another scholar feels[90] that 'this is not a sculpture, much less than of one of stone'. It is the moving picture of a living battery, every time, every shade, creating the illusion of striking conflict, whereas Smith says, 'the scene undoubtedly is full of life and movement, and the Goddess is a dignified figure'. Coomaraswamy says that 'it has a decided elegance'. Thus we find that this relief of Mahabalipuram is unique in depicting not simply the killing of the demon by the Devi but it introduces two armies viz. one of the Devi and the other of Mahishasura, who is fighting with determination. He has grown feeble, supporting and weighing the mace with his both hands. He is waiting patiently for the moment when he can get inner energy to strike down the Devi. In this action he is not aloen, but he is helped by his army of the asuras. The Chhatra held over the vanished and the victor are very suggestive. The sunshade over the Asuraraja would suggest that he has not yet been defeated, but he is moving away, while the Devi

89 Ganguli, O.C., *The Art of the Pallavas*, Pl. 1a.
90 Munshi, K.M., *The Saga of Indian Sculpture*, p. 123, Pl. 84.

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is showering arrows at him and his host. This relief is the master piece of the sculptor.

Several reliefs in Mamallapuram illustrate in a very interesting manner the different phases of the struggle between the Devi and the Asura. In one of them the eight armed goddess is shown engaged in actual combat with the buffalo-headed demon while in other she is shown standing on the severed head of the Asura. The early Mahisa images are two armed, four armed or six armed but in later ones, we have their multiplications.

Krishna Sastri has illustrated on eight-armed figure[91] from Mahabalipuram (Mamallapuram) with a parrot perching on its lowest left hand. The Goddess stands, as usual, on the severed head of the buffalo and holds in her hands discus, conch, sword, shield, bow and arrow, bell and sriphala (bel fruit). She wears necklace and breast band but no rings are found on the fingers of her eight hands. Two male devotees with peculiar head dress are kneeling at her feet. There are two female attendants on either side of the Goddess carrying respectively a sword and bow of the two ganas in the background one carries a flywhisk.

But the finest figure of this class is the one illustrated by G. Rowland from the Fine Arts Museum, Boston.[92] It is a splendid example of Pallava figure sculpture. The Goddess stand on the severed head of the buffalo in complete serenity. The feminine softness, its beautiful oval face and its plastic and dynamic qualities constitute the subject matter of art historians and critics. The elongation of the form with its long, tabular limbs makes it an outgrowth of the later Andhra figure style. Standing slightly in abhanga, charming and graceful, the Goddess holds in her eight-hands discus, arrow, sword, shield, and very long bow which extends to the whole of the reliefs to her left. Note the elegant Katihasta (hand on the hip). The other hand which is broken must have been in the Abhaya pose. The trisula which is not actually held in the hand is in the background. The slender-waisted and broad-hipped figure wears a large number of bracelets or bangles on each one of her wrists, necklace and waist

91 Images of South Indian Gods and Goddess, Madras, 1916, Fig. 124. The figure occurs on the walls of the Varaha rock-cut temple. See Longhurst, *Pallava Architecture*, Part-II, Memoirs of the Archaeological Survey of India, Calcutta, 1928, p. 33.

92 Art and Architecture of India: Buddhist, Hindu and Jain. Pelican History of Art, Baltimore, Maryland, 1953, p. 182. Harie makes it early Chola: Artibus Asiae, 1963, 3/4, p. 238.

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belt with pearl strings. Her feet beautifully poised on the buffalo's head, are also bejewelled. Note the breast band (Kucha bandha).

A peculiar iconographic attribute of Durga in Tamil Nadu is her association with a stag which reminds us of Artemis and also the figures in the Kuninda coins. Self-mutilation was probably a feature of the worship of the Goddess during the Pallava and early Chola period, as is evident from several Pallava Panels where the devotee is shown to offer his own head. This custom might have some bearing on the later conception of Chhinnamasta. A late Pallava inscription upon a slab refers to a warrior who had offered his own head to the Goddess and the slab itself contains a relief of that act (S. 11 XII No. 106). The Tiruvalangadu plates of Rajendra Chola (S. 11 III No. 205) says that Vijayalaya built a temple of Nisumbhamardini at Tanjore and this aspect of Durga appears to have been popular during the early Chola period. The representation is found even in miniature reliefs in the temples in Punjai, Pullamangai and Tirukkarngavar, all in Tanjore district.

This triumphant form of the standing figure of Devi on the severed head of the Mahisha continued to be popular under the Cholas, who took it over from the Pallavas. The most outstanding example is from the Brihadiswara,[93] temple Tanjore built by the famous Raja in about 1000 A.D. Serenity and grace and the calm assurance of the divinity are notable features. The four-armed Goddess with discus, conch, and abhayamudra, richly bejewelled, and with breast band has two female attendants with katihasta, holding fly whisks.

In one of the niches of the Brahmapurswara Temple at Pullamangai on the outskirts of Pasupatikoil, 14 kms. from Tanjore on the road to Kumbha-

93 An interesting exception (illustrated as plate 50 in *South Indian Bronzes* by C. Sivaramamurty, Lalit Kala Akademi, New Delhi 1963) is from Turaikadu, Tanjore district now in the Madras museum. The bronze figure, eight-armed, is seated on a pedestal in an easy, relaxed pose with a horse-shoe shaped prabhavali. The Goddess holds vajra in one of the four right hands. The top right hand must have had a trisula which is now missing. Among the left hands we find a cup and a bell. A small human figure, probably the demon, is lying below the pedestal near the left foot of the Goddess. This unique specimen is early Chola and assignable to Circa 1000 A.D., according to Sivaramamurthi. Ht. 75 cms. Though the weapons are undoubtedly those associated with Mahishamardini, the figure looks more like Kali.

It is, however, interesting to note that the pure human form of the kneeling demon with the right foot of the Goddess on his shoulder and being pierced both by trisula and sword occurs on the Virupaksha temple at Pattadakal in Bijapur Distt.

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konam, occurs the figure of Mahishasuramardini standing on the buffalo's head. The figure, tall and slender-waisted with the hip slightly tilted to left is eight-armed: She holds disc, long sword, conch, circular shield and bow with one of her right hands in Abhaya pose and one of the left on the hip (Kati). Feathered butts of three arrows are seen from the quiver on each shoulder. Outside the niche, to the right of the Goddess, a votary is seen cutting off his own head. Another devotee is cutting flesh from his thigh as an offering (not seen in the plate). There is an umbrella over the head of the image. The Temple has an inscription of the 11th year of the Chola ruler Parantaka 918 A.D.[94] Similar but, perhaps, later in date is the figure from Srimushanam, South Arcot District.

Early Chola Period

The temple of Jalanathesavara called Tirureral in the heart of Tondai-

94 Pullamangai by J.C. Harie. Balubhai Memorial Institute, Bombay 1958. Harie discusses the iconography of the Pullamangai image along with those from the Siva temple at Panjai Tanjore and the Achalaeshwara Shrine, Tyagaraja temple, Tiruvarur and puts them into a special category. The Tiruvarur figures have two devotees; one on each side and each cutting of his head and flesh from his thigh respectively. The stag which is found along with the lion in some of the Pallava and Chola figures of Mahishasuramardini must also be regarded as a Vahana (vehicle) of the Goddess, as mentioned in the Silapaddikaram. The association of the deer and the devotee cutting off his head or a piece of flesh from his thigh as an offering to the Goddess constitute the Korravi Cult practised by the Maravars noted as highwaymen and warriors in the Silapaddikaram. Korravi means the "Victorious one". The Maravars offered blood and flesh from their own body to the Goddess as a price of victory in their ventures. The figure on the right of the Pullamangai Goddess is not cutting his neck but only drawing blood from his neck according to Harie.

This may be unlikely as the devotee is holding the tuft by the left hand in order to offer the head as sacrifice. The Marvars practices sound similar to those of the sabaras and pulindas, hunters of the Vindhyam jungle where Durga is supposed to dwell as Vindhyavasini: See Artibus Asiae, Vol. XXVI, 3/4, 1963, pp. 237-246.

Beautiful standing figures of this type occur at Kandiyur and Kumbhakonam.

It is the end of the Pallava and the beginning of the Chola style. Aparajitha 850-900 was defeated by the Cholas. Compare the figure sculptures of the Virattaneswara temple, near Arkonam, Madras, which belong to this period.

Mysore Archaeological Report 1932, Plate XIX.

Mysore Archaeological Report 1934, p. 5.

Labelled Sculptures of the Western tower of Chidambharam temple by S.R. Balasubramanyam, Lalit Kala, No. 9, April 1961, pp. 27-29.

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mandalam, in the ancient inscriptions on account of natural springs, is one of the major monuments. In the ardhamandapa we find Ganesa occupying the south Devakoshta and four-armed Durga standing with one leg on the head of the buffalo. It is in Takkolam. The Chola sculpture of Aditya I shows that the temple is less developed than the Ist phase monuments of the reign of Aditya I. There is another monument at Tondaimandalam known as Virattanesvara temple. Here also Durga has occupied the north devakoshtha whereas the south by Ganesa.

One of the early Chola period is the Naltunia Isvara temple at Punjai (Tanjore district). The west devakoshtha contains Ganesa. On the north wall opposite Ganesa is a full devakoshtha containing Durga.

The ardhamandapam of Tiru-Alandurai-Mahadeva temple at Kilappaluvar has no devakoshtha but a large rectangular niche. Ganesa occupies the south niche whereas six-armed Durga north. She is standing on the head of a buffalo.

Achalesvara shrine at Tiruvarur, Tanjore district we have Bhikshatana, 6-armed Durga and Ardhanari. On the north wall Durga is standing on the buffalo.

In the northern Devakoshtha of the Siva temple at Olagapuram (Tindivaram Taluk of South Arcot district) there is a fine image of 8-armed Durga standing on the buffalo's head.

That the Cholas and their neighbourers standardised this type of the figure of the Goddess is attested to by the presence of similar specimens in far-flung areas. Several specimens occur in the Mysore area which was under the occupation of the Cholas during the 10th and 11th centuries A.D. The figure from the Arkeswara temple at Hale Alur (Pl. 66) Chamarajnagar taluk is four-armed, and holds the Chakra and Sankha in the prayoga attitude (actually being used) while the remaining hands are in the abhaya and kati poses. The Goddess wears rich Jewellery and the whole style has striking similarity to that of Aparajita. The Bhoganandi temple at Nandi about 70 kms. from Bangalore has a similar figure on its outer wall (Pl. 78). The image from Kulottunga Chola's temple at Binnamangala near Bangalore, though crude belongs to the same group and is slightly earlier than 1110 A.D.

Similar figures of the late Chola style occur on the Gopurams of the Chidambaram temple. The figure of the eight-armed Goddess standing on the

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severed head of the buffalo with discus, conch, bow, abhaya and kati, breast-band and jewellery, and flanked by two female attendants on the west Gopuram, (Pl. 10) perhaps the earliest of the four, bears the inscription Durgai, in Tamil grantha characters of the 12th century A.D.

'Harie' refers to another figure of the same date and labelled as Tripurasundari Devi obviously a name given to Durga, in a niche on the west Gopuram. The figure, eight-armed and flanked by female chouri bearers, has kiritamukuta and kuchabandha (Pl. 10). He refers to a similar figure but only with four arms on the north-Gopuram and dates it to 1300 A.D. The hands are disposed thus: Abhaya, discus, conch and Kati.

The Alampur museum Andhra Pradesh has an interesting figure of a Devi standing upright with both her feet on the head of the buffalo with a long trisula in one of her four hands. One of the left hands is on the hip while the other two hold the Chakra and the Sankha respectively. It is not a Chola piece and may be of 10th or 11th cent. A.D. or even earlier.

Zimmer who was greatly fascinated by this mode of the figure (sculpture) of the Goddess of the Pallava period considered it anti-Wagnerian in so far as it eschewed the tendency for dramatization and rich orchestration caused by the play of energetic or brutal effects. Its aims and results were rather in the range of chamber music than of the gorgeous barouque opera with violent climaxes, so common in other periods of Indian Art. The calm serenity and the benign grace, displayed by these Pallava and Chola figures indicate the peaceful attitude of the Devi which the Bhakta loved to worship and which happily the Pallava artist created for him.

Minakshi has clearly shown in intepreting the sculptures of Durga in Pallava and Chola Art (that) side by side with the practice of offering blood and wine in their worship to the Devi by the *Kapaliks*, *Pasupatas*, and other adherents of Tantric rites who sometimes offered not only their own head but also of others. There was also in vogue the simple practice of offering riceball as a substitute for his own head by the devotee. The *cella* of the *Draupadi ratha* contains the figure of Durga standing on *padmasana*. There are two devotees kneeling to the right and left of the Goddess. One of them is holding his own tuft in order to cut his head with a sword as offering to the Goddess, while the other is in the *anjali* pose indicating that he is endeavouring to please the

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Goddess by constant prayer and meditation. Thus the Devi blessed both the ordinary and the extraordinary (*tantrik*) devotees[95].

Type III : Anthropomorphic Form

This type of sculpture of the Buffalo demon frequently occurs at Mamallapuram, Ellora, Bhuvaneswar, Alampur, Gangaikonda Colapuram and Chidambaram. The demon has a human body but with buffalo's head, horns and snout. The Mukhalingeswara Temple, Mukhalingam, datable to second half of 8th century A.D. produces a similar figure[96].

95 *Administration and Social life under the Pallavas* by C. Minakshi, University of Madras, 1938, pp. 180-184. Mr. Longhurst was of the view that the devotee did not offer his head but tuft which is still in vogue: Pallava Architecture, Part II, Memoirs of the Archaeological Survey of India, No. 33, Calcutta 1928, pp. 17 and 33.

Head offering prevailed even in earlier times in Tamil Nadu. The Manikekhalai refers to the Durga Temple at Puhar (Kaveripphumattinam) surrounded by trees from which hung the heads of these who had offered their head with an unflinching mind. But the idea of the substitution of some other offering for human head is already present even in the Satapatha-Brahmana (S.B.E. Vol. XLIV part 5, J. Eggling, p. 140). The Silappadikaram, also states that rice mixed with the blood of sheep was offered as a substitute for human flesh. While the extraordinary and virulent devotees like the Kapalikas indulged in making offerings of human head etc., the ordinary devotee resorted to modes of worship which involved substitution.

In Tulu-nadu the goddess is represented as standing on the several head of Mahisha between 9th-10th century A.D. The Devi is shown as holding the trisula vertically placing the same on the head of Mahisha. From a perusal of these sculptures, it is observed that her vahana is taking active part in the action and of the Vahana remaining silent without participating in the action. Amongst the good and vigorous Mahishamardini bronzes assignable to the medieval period may be mentioned those from Chitrapura, the Balakundru Matha, the Kotinatha temple Kotesvara, the temple Pandesvara, the Somnath temple Puttige and the temple Karanji.

96 Douglas Barrett, *Mukhalingeswara temple*, Bhulabhai Desai Memorial Institute of Publication, Bombay, 1960, p. 10.

It is very probable that this form also originated with the Pallavas and became popular in the whole of South India. The classic example is the fighting Durga.

The two contending groups in this famous Durga panel viz., the Goddess and the Asura fall into two circles, one each, overlapping each other. Despite the overlapping, the two circles are different. The circle of the Goddess has a perpendicular axis and is composed of a number of small, rounded-form elements faminine in character and scattered in a haphazard way. The demon's circle has an oblique axis and is composed of bigger, angular, musculine-form elements disposed of in an apparently more systematic manner around the central figure. It is not therefore unnatural to expect the side of the Asura to triumph with ease. But the contrary is the case, demonstrating synoptically how material strength is

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In the Mahishasura-mandapa at Mahabalipuram is seen a relief on the left wall, which represent the fight between Durga-mahishamardini and the buffalo Demon. Dr. Vogel gives the following description of the relief. The goddess astride on her vehicle the lion, is eight armed, with two hands she shoots arrows at the demon king. The emblems held in her remaining arms are: a disc (chakra), a bell (*ghanta*) and a sword (*Khadga*) to the right; and a conch (Sankha), a noose (*pasa*) and an indistinct object, to the left. A shiver is visible over her left shoulder. She is surrounded by a host of dwarfs evidently the ganas of Siva, her spouse. One, behind her, holds a parasol over her head, another at her side weaves a flywhisk (*chamara*), the remainder carry weapons, usually a round bukler and a carved sword in shape like the Khukri of the Gorkhas. One in the foreground is in the act of shooting an arrow from a bow (Pl. 3).

Distinct from these ganas is a female figure fallen on her knees in front of the lion and raising a sword with her right hand. Possibly this figure represents Kali, an emanation of Durga, though she does not present the terrific appearance peculiar to the black goddess.

Right uprise Durga stands on the colossal figure of the buffalo-headed demon king. His royal rank also is indicated by a parasol held over his head. He carries a heavy mace in his two hands and has, moreover, a sword fastened to his left hip. His attitude is that of yielding to the onslaught of the warlike goddess. "His army is represented by seven demons. Two of these are prostrated in the foreground—one pain and another wounded. The latter raises his right hand with two fingers raised. What is the meaning of this gesture ? It is that of an anguished warrior imploring his victorious enemy to spare his life; of the remaining asuras one is retreating, whereas the others seem to offer a feeble resistance. It is worthy to notice that with the exception of Mahishasura himself, the demons are shown in a purely human shape".

The two warriors in the upper centre of the panel have clashed their

Impotent before divine power. The two warriors in the upper centre of the panel have clashed their shields and below them there is the man falling with his head downwards. He defines the two zones of energy on either side of him.

The effort of the Asura is from the ground, and moves upwards from below but after attaining a certain height, it is dashed to the ground again. The movement is thus up and down. The ***trajectory*** of the Goddess comes from above and has no break or ***deflection.***

Note the play of the slants and parallels in the composition.

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Note the play of the slants and parallels in the composition[97]. The slant of the demon's body from right foot to crown and the slant of the long umbrella staff on the side of the Goddess are parallel but while it denotes a forward pressing movement on the Devi's side, it indicates retreat on the Asura's side. Note also the parallel slants of the falling and fleeing figures and complimentary slants of the sword of the Goddess and the club of the demon respectively.

It is also interesting to note the role of the horizontal and vertical. The figure of the Goddess remains aligned in the vertical and horizontal direction which respectively indicate stability and unassailable firmness. Her figure from head to foot is the most conspicuous horizontal in the whole composition[98].

A similar battle scene is vigorously and powerfully depicted in a sculpture at Ellora, Aurangabad District. The lion has gone into action, and is actually

97 Alice Boner, *Principles of Composition in Hindu Sculpture—Cave Temple Period*, E.J. Brill, Leiden 1962.

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It is also interesting to note the role of the horizontal and the vertical. The figure of the Goddess remains aligned in the vertical and horizontal directions which respectively indicate stability and unassailable firmness. Her figure from head to foot is the most conspicuous vertical and her outstretched arms the most conspicuous horizontal in the whole composition.

98. Alice Boner, pp. 238 - 239. Canto LXXXIII, Verse 5 of Devi Mahatmya, Markandeya Purana (Pargiter's translation, 478-479) says that the lion with a blow from his paw severed the head of Camara one of the generals of Mahishasura. Both the panels respectively at Mamallapuram (Pl. 26) and Ellora depict the participation of the lion in the battle.

Verses 27-32 of Canto LXXXIII refer to his becoming a lion and an elephant after abandoning his buffalo form.

Archaeological Remains at Bhuvaneswar, Orient Longmans, 1961, p. 113.

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mauling one of the followers of Mahishasura. Note the three arrows discharged by the bow of the Goddess. The top of the panel shows the various Gods assembled to witness this great combat. Krishna I who was responsible for the creation of the rock-cut temple of Kailasa at Ellora on which this panel occurs belonged to the second half of the 8th Century A.D.

Another interesting panel from Cave 16, Ellora shows the Goddess in the act of catching Mahishasura by the pasa. There is another figure to the right of the Goddess, tamed and subdued. The pasa is also shown prominently round his neck. This panel, if this is right, reveals the cunning transformations of Mahishasura which he assumed while giving to the Goddess.

Panigrahi has referred to a few examples of this type of Mahishasuramardini figures from Bhuvaneswar. The niches of Vaital, and Sisireswara temples respectively contain these figures as minor deities (*Parsvadevata*). Another example occurs as part of decoration of the northern facade of Parasurameswara. The date of these figures is from 7th-8th centuries A.D. The figure of the Goddess from Vaital Dev is eight-armed: She has in her respective right hands arrow, *vajra* (thunderbolt), *trisula* and sword. A round shield, a bow and a snake are respectively held in left hands. Her right foot rests on the shoulder of the demon. The snout is being firmly preserved by one of left hands.

The lion is at the right elbow of the demon: The kneeling figure of the demon indicates that he has been subdued. Stella Kramrisch has illustrated a similar figure from the Fine Art Museum of Philadelphia.[99] The Goddess and the Titan form on unit of plastic movement whose direction hovers between descent and ascent. The Titan in his defeat acts as the support (Vahana) of the Goddess. The calmness that comes out of his surrender is conveyed by the horizontal of his wretched head. It looks as if he has become a *bhakta* (devotee) of the Goddess. Her downward glance sheds a contemplative compassion upon him. An arm of the Goddess languorously droops over her raised knee. The arms from the scale on which the combat is weighed. The defeated Titan with the diagonal of his body together with the soaring form of the Goddess constitutes a plastic mass slow and insistent. The full oval face with its pointed chin, typical of Orissan figure some of the earlier examples of Parasurameswara temple. Stella Kramrisch dates the sculpture to 8th century A.D.[99]

99 *Indian Sculpture in the Philadelphia Museum of Art*, University of Pennsylvania Press, 1960, Plate 8 (Cat. No. 13), p. 58.

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There are certain sculptures of Mahishasura in Tulu Nadu in which Mahishasura is depicted as emerging out of the slit neck of Mahisha and attacking the Devi with all the power under his command, the sculpture lends itself to be classed as separate type. Most of these belong to 11th, 12th and 13th centuries A.D. In this type the Devi has a dual to play—the emerging, Mahishasura to be vanquished and the Mahisha to be slain. Generally the latter task is accomplished by the vahana of the Devi. One of the best specimen of this type of the sculpture in Karnataka is from Sainesvara Temple (Pl. 86), Bainduru Coondapura Taluk, South Kanara. It is carved out of a jet black stone and it is about one metre in height. It belongs to the 13th century A.D. and reflects the characteristic features of the Kalyani Chalukyan type.

The Indian Museum Calcutta, Archaeological Section has an interesting Sculpture of the Goddess in the *alidha* pose. The demon is in a kneeling position. The Goddess is eight-armed: She holds a sword, a discus, a trisula (which is being plunged into the chest of the demon), arrow, conch, shield and bow in her right and left-hands respectively. Stella Kramrisch[100] considers it as Chalukya and assigns it to 11th Century A.D.

Two figures from the Alampur Museum, Mahaboobnagar District, Andhra Pradesh deserve to be discussed here. Each of them is eight-armed and appears to have affinities with the Chalukyan and Rastrakuta traditions. In one of them the Goddess has planted her right foot firmly on the horned head of the demon and is pressing him down. The demon who holds an enormous club is kneeling like the Orissan specimen. In the other, the Goddess has caught the demon with the lasso (pasa). The lion is chewing one of the feet of the demon who has fallen flat on the ground. Her left foot on the back of the demon is pressing him down. It is hard to ascertain their date precisely. They appear to be later than the Ellora examples. On stylistic grounds the first which is nearer to the Orissan example may be 9th century A.D. while the other may be 10th or 11th century A.D. The Gangaikonda Cholapuram example is also eight-armed but has canine teeth protruding from the mouth of the Goddess. Its date according to Jagdish Aiyer is 11th century A.D.[101] An eighteen-armed labelled figure on the western Gopuram of the Chidambaram Temple (Pl. 10) is of interest, in this, that

100 *Indian Sculpture*, Calcutta 1933. Plate XLVIII, 110.

101 The figure does not look Chola, may be later: See *South Indian Shrines*, p. 63 (Madras).
Disakalkar's reference in Journal of U.P. Historical Society V(1), Jan. 1932, Plate 23, Fig. 2, to a six-armed Goddess overcoming a demon in human form supposed to be Kushan has no buffalo,

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the prostrate demon is just turning his buffalo head back. The Goddess has both her feet on the body of the demon—one on his back and the other on his leg, it is Chola and belongs to the 12th century A.D.

In Tulu Nadu, Mahishasura is also represented in the anthropomorphic form. This may be either in the form of human body with the head of Mahisha or the body of Mahisha with the human head. The former is more common. Here Mahishasura is depicted as attacking Devi, while the demon is shown as being seized by the Devi by his snout or the arm and pierced by the trident. The vanquishment of the demon is further shown by Devi's foot knee being placed on the back of the Asura.

Type IV: Demon Emerging from the Severed Neck of the Buffalo

This type, though not generally early in date, is met with commonly in No. 6314, made of Basalt. Height 59.7 cm. In Indian sculpture the most interesting example is that from Abaneri, 80 kms. from Jaipur in Rajasthan (Pl. 87). It represents the Goddess as a beautiful young woman and the pose is elegant. Note the ornate head dress and the large ear-rings. The demon who is emerging out of the severed head of the buffalo and is being pressed on the chest by the left hand of the Goddess looks stuffed. The coiffure of the head of the demon indicates Gupta influence. Its date has, therefore, been put down to 8th century A.D. by R.C. Agrawala.[102]

Similar is the figure from the Nilakanthesvara Temple, Alwar. K.M. Munshi[103] dates this piece to 11th century A.D. It is interesting to note that the Goddess is holding *Kamandalu* (waterpot) in one of her right hands, and flanked by a male and a female attendant.

Another beautiful stone sculpture of Mahishamardini discovered in the Eastern India is from Dulmi[104] (Manbhum District) (Pl. 70) which is kept in the Indian Museum at Calcutta. The sculpture is ten-armed Devi fighting vigorously with the asura who is emerging from the severed head of the Mahisha. She is standing in the pratyalidha pose and is keeping her right leg on the back of the lion mount and pressing the Mahisha with her left leg. The Devi is holding in her hand the trisula with which she is piercing the shoulder of the

102 Lalit Kala: Numbers 1 and 2 April, 1955 - March 1956, p. 131.
103 *Indian Temple Sculptures*, K.M. Munshi and Goswami, Calcutta 1956.
104 ASIAR 1928-29, p. 131, Pl. LIV. A *History of Bengal*, Vol. I, p. 453, Pl. XIII—for some more images of Roopa Lekha XLI 1 & 2, Pl. 11, East and West XIX, 3-4, fig. 11.

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Mahisha. *Khetaka tanka, sara, Khadga* are in her right hands whereas she is holding *Dhanusha, Parasu, ankusa, nagapasa*, and *Suchi-mudra* in her left hands. The two-armed demon emerging out of the Mahisha has still two legs within the neck of the Mahisha below which is lying the severed head. He is carrying the sword and shield in his hands to fight the Devi. The mount of the Devi i.e. lion is represented near her left, as if to leap upon its prey. On the either side of the Devi dwarf attendants (*chauri bearers*) are depicted. The sculpture is enshrined in a *Rekha-deut* with an *amalaka sila* and a *kalasa* on the top.

There is similar ten-armed splendid sculpture in black basalt found at Sakta[105] and at present kept in the Dacca Museum. She carried a *suchi, Eakra, Dhanusha*, sword, Javelin piercing into the demon's chest, locks of the demon, buckler, bow, axe, and ankusa. However, it differs in the following –first the Devi has thrust a javelin instead of a trident into the asura's chest secondly she is subdividing the asura by catching hold of his tuff of hair. There is an inscription—Shri Mashika Chandi in the 12th century characters. This corresponds to the Agni Purana according to which the Devi seizes the hairs of the Demon by one of her hands.

Besides the above Bhattasali has recorded other ten-armed sculptures of the Mahishasuramardini. They are: on a very bad quality of sandstone sculpture from a tank in Darindra Rasulpur, Tippera District in the Dacca Museum.[106] Another is black-stone kept in the house of Rasikachandra Ghatak at Baligaon, Dacca District.[107] There is another in black-stone discovered from a village in the Faridpur district.[108] It is a unique figure as the goddess is surrounded by flames rising out of the body and secondly the Devi has a bound (*Kucha-bandha*) that holds tight her heaving breasts. This feature is generally found in South Indian Lakshmi sculptures.

From Assam a ten-armed sculpture of the commonest variety of the Devi has been found. She is having worshipped under the popular iconic form and much similar in representation. A large beautiful figure of the goddess in the Matimara temple[109] at Nowgaon represents the entire composition of the Devi which has been dated to the 9th/10th century A.D.

105 Bhattasali, N.K., *op. cit.*, pp. 197-98, Vol. LVI.

106 Bhattasali. N.K., *Iconography of Buddhist and, Brahmanical Sculpture in Dacca Museum*, 1929.

107 *Ibid.*, p. 196.

108 *Ibid.*, pp. 195-196, Pl. LXVA.

109 Barua, B.K., *A Cultural History of Assam.*

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No. 16 at Ellora contains two examples that pertain to this group.* In one of them the Goddess is pressing the demon down with her right foot and also plunging the trisula into his chest. In the other she has caught the emerging demon from the severed neck of the buffalo by the tuft.

The 8-handed figure from the compound of the famous Lingaraja temple of Bhuvanesvar, Orissa, though of the same theme, has the bow and the arrows (in a quiver on her back). Note the typical Orissan coiffure. The leg of the demon is still enclosed within the severed neck of the buffalo. It's date may be 1000 A.D.

Quite remarkable is the figure from Narasamangala, Mysore State with its cylindrical Kirita or crown and halo round the head. The Goddess here, too, holds the diminutive, emerging demon by the crown. She has eight arms and holds respectively arrow, sword, discus, long trisula (which pierces the back of the buffalo), conch, long bow and round shield in her right and left hands. Note the tight bodice, the breastband, anklets, bangles, toe rings and necklace. Since there is Pallava influence, it may not be unreasonable to assign to it 8th or early half of 9th Century A.D.

The Mahishasuramardini figure from the Mahalingeswara temple at Varuna, about 9 kms., south-east of Mysore is interesting because the demon who is arising from the mouth of the buffalo, and not from the split-neck, which is the usual case, is held by the crown. There is a twist in the slender waist of the Goddess who is 8-armed with *Chakra*, *Sankha*, *Trisula*, Sword, Shield, Bow and Arrow. The horse-shoe like *prabhavali* over the head of the Goddess contains, *Astadikapala* (guardians of the eight quarters) in the following order: *Indra* in the Centre on his elephant with *Isana*, *Vayu*, *Varuna* and *Agni* to his right and *Yama*, *Niruti* and *Kubera* to his left. Each God is riding his respective Vehicle (*Vahana*)

* Percy Brown suggests that the rock-cut shrines numbered from 13 to 29 fall into the following chronological order:

First : Das Avatar (No. 15)
Second : Ramesvara (No. 21)
Third : Dumralena.
Fourth : Kailasa (No. 16) of the period of Krishna I of the Rashtrakuta dynasty, 757-783 A.D.
Fifth : Includes 5 more rock-cut shrines; Jain, numbering 30 to 34. No. 30 in Chota Kailasa.

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along with his consort. On inscriptional evidence the temple can be dated to 900 A.D. of the period of Western Gangas.

The figure of the Goddess from the Rameswara Temple, Kubatur offers a contrast too. Here, the demon has emerged through the slit in the back of the buffalo, almost fully, except for the left foot which is still enclosed within the slit. The eight-handed Goddess has lassoed him, and plunging spear end of the Trisula (not the three-pronged end) into his back, like the other Chalukyan figures. The lion is looking on, at the right of the Goddess.*

The museum at Alampur contains some good examples of this group. The eight-armed Goddess with arrow, discus, sword, trisula, conch, bow and round shield holds the crowned head of the demon and pierces him on the back with her trisula. This is a good example of the Rastrakuta-later Chalukyan traditional style recalling Ellora. Its date may be 9-10th century A.D.[110]

Another figure more or less similar, from the same museum depicts the Goddess in the same pose. It is also eight-handed, and perhaps belongs to the same period, though slighty less refined.

The image of Mahishasuramardini is represented in the Nrishimhaprasada as the youthful but angry form of Parvati with three broad eyes, a tender waist, heaving breasts, one face and twenty hands. Below her is the Mahishasura with his head severed and falling on the ground. A man emerging from the Mahisha's trunk is seen holding a weapon in his hand object with fear. Pierced by the trisula of the Devi, he is vomitting blood. The mount of the Devi attacks the demon with its mouth while the pasa held by the Devi is tightly fastened round his neck. The Devi's right leg is placed on the lion while the other steps on the body of the asura. Hemadri speaking of Katyani with his ten arms, gives almost the same description. This form of the Devi is propitiated by those who wish to destroy their enemies.

The Hoysala sculptors loved to carve this type of the figure of the Goddess on the walls of temples. They lavished great care in loading figures with decorative details and ornate embellishments. The one from Belur (Pl. 44) Hassan, District, belongs to 1117 A.D. while the other from the Hoysaleswara Temple

* Mysore Archaeological Report, 1941, Pl. 13, No. 4.

110 5000 Jahre Kunst Aus Indien (500 years—*Art from India*), May-Sept. 1959, Germany.

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at Halebid (Pl. 45) 13 kms. from Belur may be 1140 A.D. The Kesava Temple at Somanathapur has a number of elegantly carved wall sculptures including Mahishasuramardini (Pl. 47). The demon is caught by the crown, and his followers are felled by the lion. We have the name of Mallitamma who carved it on the pedestal in 1268 A.D.

The late medieval figure of Mahishasuramardini from Dulmi, Manbhum (Pl. 70) is a 10-armed one and stands with its right leg on the back of the lion and the left on that of the buffalo whose head has been chopped off at its trunk. The demon who is emerging from the severed trunk of the buffalo is caught with the nose by the Goddess and his chest is being pierced with trisula. The lion at the right is chewing the right hand of the demon holding a small sword. Note the ornately-worked Kirtimukha on the top of the head of the Goddess.

Reference may be made to three fine examples of this type found outside India. One of them is present in the Batavia Museum. This calm figure is from Begelen.[111] Dieng Plateau of Java stands firmly, with both of its feet, on the back of the Buffalo, from the partly severed neck of which has emerged a child-like asura whose long tuft is caught by one of the eight arms. The Goddess holds in her other hands respectively the noose, a sword, conch, and discus. Note the skirt which almost comes down to her ankles and the tight fitting bodice covering her full breasts. The clasps of the jewelled, waist-belt dangle into both of her knees. There is a halo round her head. Cohn assigns to it a period between 11-13th centuries A.D.

The second one from the Leiden Museum has been graphically described by Zimmer. According to him, it reveals[112] the best traditions inherited from the Gupta and Pallava periods.

The first phase of Indian art in Java came to an end in about 869 A.D. when the brilliant dynasty of the Sailendras collapsed. Following the political change, however, there was a renaissance of Indian art under the patronage of the local Javanese Royal houses. To this latter period belongs this figure and clearly shows, there was an attempt to bring about a combination of Indian and

111 Indische Plastik Von William Cohn, Bruno Cassirer, Varlag, Berlin 1922. Pl. 165.

112 *Art of Indian Asia*, 2 Vols., Bolingen Series XXXIX, Pantheon Boaks New York 1955. Pl. 502. Also *Myths and Symbols in Indian Art and Civilization*, Bolingen Series VI, 1963, N.Y., p. 196. It is 5′ 6″.

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Indonesian influences. There is no trace of brutal, sanguinary realism but an atmosphere of calm and divine serenity, a dreamy aloofness from the cruel task. Neither does the mighty buffalo trodden to the ground reveal any trace of threatening fierceness. The conquered animal is peacefully recumbent beneath the feet of the Goddess and in this attitude bears more resemblance to the body of a domestic ruminant than to that of a tyrant of the universe just fallen following many startling attempts to escape his doom by a series of cunning transformations. The dwarfish demon who has obviously emerged from the neck of the buffalo has, indeed, become a Bhakta. He has no weapons, he has his right hand in the coiffure and the gentle, half-closed eyes, and the round face—all suggesting his inner peace and composure. The Goddess has naturally placed her loging hand on his head, bestowing her grace upon him.

The treatment of the garment of this figure is discussed at length by Barnett Kempers.[113] It is a richly decorated piece of textile, typically Javanese in character. The standing pose of the Goddess on the buffalo with her legs wide apart, may not be Javanese but Indian as Bernett Kempers suggests.

The figure once occupied the northern Cella of Chandi (Tjandi) Singasari (1280-1292), and was removed with a few others to Leyden in 1819 A.D.

Note: King Krtanggara of Singasari was killed while feasting with his minister. He had more than one burial temple: Chandi Djawi was one of them; another was Chandi Singasari, the site of his decease. The central portion contains a yoni pedestal probably for a Sivalinga. The companies of the God occupying the various Cellas were Durga (north), Gangsa (back, east), Agastya (south), Nandiswara and Mahakala in the niches or either side of the entrance. (Plates 237, 235 and 238-A. J.B. Kempers. The temple was an imitation of mount Meru).

The Fine Arts Museum at Boston has a similar figure, also,[114] from Java (Singasari), and belongs to the same period, namely, 12-13 Century A.D. The Goddess is eight-armed, several of the hands being broken away: those remaining hold the discus, sword, conch and noose. She wears an elaborate taira.

113 *Ancient Indonesian Art*, Harward University Press, Camb. Mass 1959.
114 Ross Collection, 17.1014, Coarse basalt in high relief. Ht. 1,090m.

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Behind her head occurs the oval nimbus (Sirascakra). Coomaraswamy[115] points out that her earrings are different, the right being masculine, the left feminine indicating the combination of both elements. She stands on the buffalo from which the demon emerges in the form of a dwarf with a shield and short sword. Coomaraswamy describes the Goddess as Chandi.

Bhattasali has illustrated a ten-armed[116] figure in the Dacca Museum bearing a short inscribed label on its pedestal in the 12th Century A.D. Characters: "Shri Masika Chandi". The left leg of the demon is still within the trunk of the decapitated buffalo while the lion has pounced on his right. The Goddess has seized the locks of the demon by one of her left hands and piercing his breast with the Sula held in one of the right hands. The remaining hands hold respectively a pointed weapon, discus, arrow, sword, good *ankus*, axe, bow and shield. Her left foot is firmly placed on the back of the dead buffalo. She wears a high crown, earrings, bangles and bracelets. Breast band is present. Two female attendants, in a fighting attitude with shield and sword occur one on each side of the Goddess (not illustrated).

Mahishasuramardini in Paintings

We may also refer to a few examples from paintings. The theme of Mahishasuramardini was not unattractive to painters in the Rajput Courts. An artist of the Kulu School (Kulu Kalam) in about 1700 A.D. produced the composition (Pl. 83) where the demon occupies big space. This is done with a view to impress upon us the great power and strength of the demon who is emerging from the almost severed neck of the bull which is equally big. He has on enormous shield, a long sword, a protruding tongue, and buffalo horns on his head. Note the arrow sticking into his left knee, and another entering his stomach. The eight-handed Goddess on a tiger is discharging yet another arrow from her bow. The usual weapons of the Goddess: the long trisula, shield, discus, club, conch and sword are present. The painting portrays dramatic

115 *Portfolio of Indian Art*, Fine Arts Museum, Boston with descriptive text, D.B. Taraporevala Sons & Co., Bombay, 1923, Plate XLVII.

116 *Iconography of the Buddhist & Brahmanical Sculptures in Dacca Museum*, Dacca 1929, Pl. LXVI, p. 198. Ht: 4' 6".
Rajput Painting with an Introductory Essay by Sherman Lee, Asia House, New York, 1960.

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action. Note the quiver of arrows slung to her waist, the three lotuses in her crown and the crescent moon.

A painting far more vigorous than the former, belonging to the Bundi Kalam depicts the Goddess as leaping in the air on to the back of the buffalo which has its neck split from which the demon is emerging. The lion has also leaped in the air and is attacking the buffalo at its tail end. The Goddess has four hands and holds a trisula with which she is piercing the emerging demon, an uplifted sword, a discus and a bowl or cup. Note the hot colours Mustard yellow and reddish skirt, the white flower garland flowing in the air and the five lotuses in her crown, the black buffalo and the crimson blood (not visible in the Plate). The background is sky blue suggesting the battle taking place in the sky. There is also another demon in the air with a small sword. The period of the painting is 18th Century A.D.[117]

Archer illustrated a painting[118] of the same type from Poonch (Punch) in the Punjab hills. The Goddess has 12 hands with cup, bell, club, discus, sword, bow and arrow. Her halo is beautifully done, and the colours are warm. The head of the buffalo is severed, and the demon who has emerged is fighting with the Goddess. The scampering deer provides a natural background. It is dated 1760 A.D.

Summary of Different Forms of Mahishasuramardini

Type I: *Images where the demon appears in buffalo form*

(a) Images in which the buffalo is seen hoisted on the knee of the Goddess and squeezed by the throat.

117 *The Art of India* by Stella Kramrisch, Phaidon Press, London 1954, Pl. VIII. (reference missing) (?).

118 *Indian Painting on the Punjab Hills*, 2nd edition, London, 1952, Plate 67.
A Bundi painting of early 18th century has the figure of Goddess with several demons attacking her. The demons have man's body and animal's head. Two of the demons wear bell on their knee. It is likely that these demons are the generals of Mahishasura. The Markandeya Purana (Devi Mahatmya section, Canto LXXXII, Verses 39-68, Pargiter's translation, p. 478) mentions the names of these generals: Cikshura, Camara, Udgara, Mahahanu, Asiloma, Vaskala, Ugradarsana and Vidala. The lion is chewing up Camara's head: Verse 15, Canto LXXXII. The Goddess is four-armed and has overpowered the demons with trisula, sword and club (Pl. 43). She wears a crown studded with three lotuses. The demon with the bull's head and horns, bound by naga pasa, may be Mahishasura: Rajput Painting, Asia House, New York, 1960, Pl. 30.

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(b) Those figures in which the buffalo is lifted up by the tail with left hand while right pierces the snout with the trisula.

(c) Where the animal is lifted up by the hind leg and pierced with the trisula by the right hand.

(d) Where the animal is held by the snout with the left hand and the trisula plunged into its body by the right.

(e) Where the buffalo is held by the snout, and in the place of the trisula an uplifted sword is present.

(f) Where the animal is caught by a long noose.

Type II: *Goddess standing on the severed head of Buffalo*

(a) Image with four arms: Discus, Conch, *Abhaya* and *Katihasta.*

(i) Variant of (a): where the katihasta is absent.

(ii) Another Variant of (a): where instead of Abhayahasta the Goddess holds a long trisula.

(iii) Where the Goddess is not in samabhanga and has placed only her right foot on the severed head of the buffalo and is accompanied on either side by a devotee.

(b) Figures with six arms:

(i) Variant of (b): Lion is present with Goddess.

(ii) Where the Goddess is in abhanga and with a votary on the right offering his own head.

(c) Eight-armed figures.

Type III: *Combination of Man's body and Buffalo's head*

(a) In actual combat with Goddess.
(b) Where the demon is overwhelmed and is in kneeling attitude.
(c) Where he is caught with the noose.
(d) Where he is caught by the horn.

Type IV: *Demon in human form emerging from the severed neck of the Buffalo*

(a) Where he is being pressed on the chest by the hand or foot by the Goddess.

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(b) Where the demon is caught by the Tuft or Crown.
(c) Where he stands like a Bhakta (devotee) with the hand of the Goddess on his head.
(d) Where the trisula is pierced as he emerges from the severed head of the buffalo.

Problem of Terminology

We may briefly discuss the problem of terminology used for the designation of the various forms and types of the Goddess. The various texts describe the details and characteristic features of some of the types but do not show any agreement with regard to their nomenclature. Of the nine varieties of Durga that the *Saivagama*, for example, mentions Katyayani is supposed to ride a tiger with a drawn sword, and should be actually killing the demon. Gopinatha Rao[119] uses this term, however, for the figure of the Goddess fighting with the demon with the human body and buffalo's head found at Mamallapuram, Ellora and Gangaikondacholapuram. The same nomenclature is again applied by him to the figure where the Goddess fights the demon who has emerged from the severed neck of the buffalo.[(a)] She should be 10-armed and the crescent moon should adorn her hair. The chest of the demon emerging from the trunk of the buffalo should be pierced with her trisula. There must be three bends in her body (Tribhanga). But we are confronted with the same description, namely, of Katyani under Chandi and Chandika. We may here recall the figure of Bhattasali bearing the inscribed label Chandi, from the Dacca Museum. It is therefore safe to apply the term Chandi rather than Katyani to such figures.[(b)] But, the texts are vague and one can't be certain.

According to Mahatmya, Katyani is only four-armed and stands on the severed head of buffalo.

Note: This difference in the texts on nomenclature may perhaps be due to

119 *Elements of Hindu Iconography*, Vol. I, part II, Madras.
(a) *Note* : See his Fig. I, Pl. CII, p. 347.
(b) Hemadri describes the ten-armed image of the Goddess fighting with the demon emerging from the severed trunk of the buffalo under Katyani. Krishna Sastri on the other hand relying on Narasimhaprasad holds the view that this type represents Chandi. He further adds that the demon should be bound by the noose, and that the right foot of the Goddess be placed on the back of the lion and the left on the body of the demon. This form of the Goddess, namely, Chanin is propitiated by those who desire to destroy their enemies: Images of South Indian Gods and Goddesses.

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regional variation. What was meant by the term Katyani according to one particular text belonging to one particular region might not be applicable to another region.

The term Durga is used in a loose way to describe the images of Mahishasuramardini. Gopinath Rao includes under that term the following types of images:

(1) Four-armed or Eight-armed figures standing on the lotus pedestal.*
(2) Figures standing on the severed head of buffalo.
(3) Figures riding the back of the lion.

Krishna Sastri is of the opinion that the figure of the Goddess standing on the head of the buffalo should be designated as Durga-Lakshmi.** Many examples of such images occur at Mamallapuram.

Durga figures should have a breast band. Mahamatya says that the image of Durga must have a parrot in one of her eight-hands. A good example, once again, is furnished by Mamallapuram. The Silparatna states that figures of this class (Goddess standing on the head of Buffalo) with bow and arrow should be named Mula Durga.

It is interesting to note Krishna Sastri's description of the image of Durga. The Goddess of this class is 8-armed. With one of her left hands she twists the snout of the buffalo and with one of her right she plunges a spear at its neck or throat. The lion with its face in the opposite direction is a passive onlooker. She has a serpentine torana over her crowned head. Her left foot is placed on the back of the buffalo.

Discussion on the implications of such term as Chamunda or Kali or Bhadrakali has not been included because they fall outside our scope. They don't figure among the sculptures of Mahishasuramardini, the theme of this book.[120]

* Apart from the example from Mamallapuram, 7th Century A.D. an early-late Chola Traditional bronze (12th Century A.D.), 78.5 Cms. high with Chakra, Sankha, Abhaya and Kati, Conical Kirita and breast-band is present in the Art Gallery at Tanjore : (Pl. 72 b, South Indian Bronzes by Srivaramurthi, 1963.

** Applicable also to those standing on the lotus pedestal. 83 but the texts are ambiguous. Images in the act of killing the Buffalo demon may be Chamunda, Bhadrakali, or Mahalakshmi : Krishna Sastri, p. 206.

120 *Mahishamardini* by Dr. V. Mishra.

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List of Illustrations

Pl. 1 : Terracotta Figure, Mahasthan Museum, Bangladesh.

Goddess is seated on a Mahishasura. She had Four arms. In the upper right hand she is holding a *Khadga*, upper left hand she is piercing the Mahishasura with *Trisula*. The lower left hand she is snouting the mouth of Mahisha. Here the depiction of the Goddess is in an angry mood. She is wearing a round *Kundala*, armlets, anklets etc.

Pl. 2 : Trimurti Cave, Mahabalipuram, District Chingleput.

The Goddess stands in the samabhanga mudra on the severed head of the Mahisha which has broad flattened horns and protruding eyes. The Goddess has ashtabhuja and she holds on her right hands chakra, arrow, *Khadga*, *abhaya* and on her left hands *sankha*, bow, shield and *Katyavalambi*. She wears a simple *Kirita*, *patra-kundalas* and a girdleband in two rows, *kuchabandha* and *udarbandha*. She has a slender waist.

Pl. 3 : Mahishasuramardini Cave, Mahabalipuram, District Chingleput.

The demon Mahishasura who is depicted with a human body but with bufallo's head and horns is represented in a retreading fashion in this panel. He holds a huge club in his hand and in spite of his masculine strength, it is symbolically represented that it is impotent in front of divine power.

The Goddess is seated on her *vahana* and is surrounded by a number of *Ganas* who are engaged in the fierceful combat with the Mahishasura. The Goddess is eight-armed and holds *trisula*, *Khadga*, arrow, *sankha*, bow and shield.

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The horizontality and verticality achieved in Devi's figure indicate her stability and fierceness. It shows her forward movement. The fellow asuras are also running away. The Goddess wears a *kirita*, breastband and a simple girdle-band. She is holding the arrow in her left hand, as if she is in action.

Pl. 4 : Shore Temple, Mahabalipuram, District Chingleput.

Because of the material, the sculpture is crudely represented. She is almost seated with her right leg half bent and resting on the ground and her left leg completely bent and kept pressing the head of the Mahishasura. She is *ashta-bhuja*, one of her left hands holds a long bow and on the right, *trisula* is held vertically. Other attributes are *Kamandalu* and *Pasa.* She wears a tapering *kirita.*

Pl. 5 : Mahishasuramardini, Salvankuppam, Mahabalipuram, District Chingleput.

In this panel the final combat scene is very dramatically represented. The six-armed Goddess holds *chakra*, *arrow*, *khadga*, *sankha* and bow. She is in the act of chasing the asura who having been harassed and defeated, is running away from her with his followers. But he is still being troubled by the *Ganas* who are engaged in different mischievous acts. The *vahana* of the Goddess on which she is standing with her left leg on its back is attacking the asura. One of the *Ganas* is holding the horns of the *asura* the other one is pulling his right hand, and other one is snatching his girdle band, while one more is trying to snatch his *kirita.*

The *asura* is represented with a human body a Mahisha's head. He wears girdle *band* and rope-like *hara* or *Yajnopavita.* The Devi wears a conical *kirita*, *udarabandha* and *katibandha.*

Pl. 6 : Mahishasuramardini at Shiva Temple, Thakalam, District Chingleput.

The Goddess is beautifully depicted with a charming pose. She stands in a *Tribhanga* and cross-legged. Her right leg is bent and kept behind the left touching the earth with fingers only. She stands on the severed head of the Mahisha whose eyelids are prominently shown. The demeanour is calm and bears a smile in her face. The *Chaturbhuja Devi* holds *chakra*, *Sankha* in *prayoga* and *katyavalamb* poses. She wears a *karanda mukuta*, *patra kundalas* with three rings, five rows of bead necklace and a long pearl necklace merging with the *Kuchabandha*, ornate *udarbandha*, four-five girdlebands with a *kritimukha* in the

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centre. She is draped upto the thigh and the flanges of her drapery shown on either side of the hips flying in air indicate a sort of movement. *Keyjura*, wristlets, anklets, and chain are some of the other ornaments. Her coiffure in spiral form falls on her shoulders.

Pl. 7 : Durga, Choleshwar Temple, Malepadi, North Arcot.

The Devi is depicted here on a *pitha* in *Samapada Sthanaka Mudra.* She is four-armed, with the upper right and left hands she is holding a *prayoga chakra* and *Sankha* (Conch). Lower right hand is broken and left is in *Katyavalamba mudra.* She wears a decorative *Karande Mukuta.* She wears an elongated *Kundala*, and decorated necklace, *Kuchabanda* armlet and Bracelets, she wears anklets on her knee. She wears a *katimekhala* upto the thigh and the two strings are shown flanged, on the either side. She is shown here in a peaceful mood. The decorated prabhavali is shown behind the Goddess.

Pl. 8 : Dvibhanga Goddess, Somnath Temple, District North Arcot.

The Goddess stands in *Dvibhanga* and is depicted in an elegant manner. The *Chaturbhuja Devi* stands on the severed head of the buffalo. She holds a chakra and *sankha* in the back right and left hands raised to the shoulder height. The front two hands are in *abhaya* and *katyavalambi mudras.* She wears a long rapte-ring *karanda mukta*, ear ornaments, necklace, wristlets and *kuchapatta.* The *katibandha* is highly decorative with its tassel falling down. The drapery is represented with the ridges of folds and it covers upto the ankles. She wears a chain in her feet. The eyes, horns and ears of the Mahisha are prominently shown. One of her left hands holds a long bow and on the right, *trisula* is held vertically. Other attributes are *Kamandalu* and *pasa.* She wears a tapering *Kirita.*

Pl. 9 : Samabhanga Figure, Siva Temple, District South Arcot.

A smiling figure of the Goddess standing on the head of a Mahisha which seems to be unfinished (only eyes are visible). She is in samabhanga mudra with a slight bend in the upper portion of the body. Her left leg is slightly bent. In the back hands she holds a *chakra*, *sankha* in *Prayoga* attitude. Front right is in abhaya mudra and raised upto the waist. The left hand is in *Katyavalambi* mudra. She wears a long tapering *kirita mukuta*, *patra kundalas*, necklace, *kuchabandha*, *udarabandha.* The girdle band has a tassel in the U-form. The portion below the Kati is covered with a drapery having ridges of foldings depicted in pairs.

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Pl. 10 : Eighteen-Armed Goddess, Chidambaram, District Tanjore.

It is an interesting panel where the Goddess is depicted as standing on the body of the asura who has a buffalo head and a human body. He is in prostrating attitude. The Devi stands with her left leg on the skull of the demon and right leg on the back.

The asura has turned his head back.

She wears a Jatamukuta with large *patrakundalas*, *yajnopavita*, three rows of pearls necklace, *kuchabandha*, *Keyjura* and wristlets. The girdle band with its tassel is noteworthy. The flange of the drapery is shown flying in the air.

She holds *chakra*, *sankha*, *khadga*, *shield*, *trisula*, *pasa*, *bow*, *arrow*, *bell* and other usual attributes. The Goddess though attacking the asura, is calm and smiling. The Panel shows dynamic movement.

Pl. 11 : Dvibhanga Kailasa, Paramsvamy Temple, Ulagapuram, District South Arcot.

In this sculpture the Goddess stands on the protruding snout of the Mahisha in a charming dvibhanga mudra. She is ashtbhuja and holds *arrow*, *Khadga*, *chakra*, *sankha*, *bow*, which is quite big in shape, *shield*, the remaining two being held in *abhaya* and *katimudras*. She wears a tapering *karanda mukuta* with locks of hair falling on the shoulders, ear ornaments, *necklaces*, *keyura*, *kuchapatta*, *wristlets* and *anklets*. Her breasts are moonshaped. She has a *simhakati*. Her decorative waist band has a kirtimukha in the centre. The Devi stands with her left leg firm and right leg slightly bent i.e., *Kunchita mudra*. Horns of the Mahisha are very prominently shown.

Pl. 12 : Dvibhanga figure Kampareswara Temple, Tribhuvanam, District Tanjore.

The Goddess stands on the head of a Mahisha which is carved in full with incurved horns raising above the ankles of the deity. Ears and eyelids of the Mahisha are very prominently shown. She is six-armed figure and holds *chakra*, *sankha*, *khadga*, *khetaka*, *abhaya-kati* on right and left hands respectively. She stands in dvibhanga with her left leg slightly bent. She wears a long *kirita*, *makara kundalas*, necklaces, *bhujabandhi*, *kuchapatta* wristlets, and girdle bands with tassels. The flanges of the drapery fall on either side of the legs upto the ankles. The figure has a slender waist but wide hips.

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Pl. 13 : Samabhanga Murty, Vridhajaleshwara Temple, Venganur, District Trichy.

The chaturbhuja Devi stands in the samabhanga pose on the head of a Mahisha whose horns have merged with the *peetha* on which the Goddess stands. She has a slight bent in her upper portion of the body towards left. She holds *chakra* and *sankha* in the two back hands, while the front two are in *abhaya* and *katyavalambi mudras.* She wears a tapering *kirita*, *patra kundalas*, necklace made of *kutas*, a plain kuchapatra, armlets, bracelets and girdle band. She is draped from kati to ankles and her drapery has ridges of folds. She has a round face with short nose and lips. Horns of the Mahisha are shown flat.

Pl. 14 : Bijiranath Swami Temple, Lyyakondau, Tirumalai, District Trichy.

The Goddess stands on a *peetha* in *Samabhanga* pose. She is having four hands. In upper right and left hands she is holding a *Prayoga Chakra* and conch (*Sankha*). The lower right hand is in *Abhaya mudra* and the left hand is in *Katihastha mudra.* She is wearing a *Karanda Mukuta.* She had *Kundalas*, *haras*, *Kuchabandha* and the two strings are coming out of *Kuchabandha* and they are hanging and she wears a girdle band. She is wearing a *Sari* and the prominent *Kalmekhala.* Here she is shown in *Soumya Mudra.*

Pl. 15 : Beautiful Panel, Kailash, Ellora.

A relief Panel wherein the demon has been pressed on his neck by the right foot of the Devi. The asura is depicted emerging from the Mahisha's body and he is kneeling. The Devi has plunged a long trisula into his body. It is in ashtabhuja figure and holds *chakra*, *sankha*, *Khadga*, *Khetaka* and probably *bow* and *arrow.*

Pl. 16 : Bronze Idol, Durgadevi Temple, Belmanu, Karkala, South Kanara.

In this idol the asura is depicted in the form of Mahisha only. The demeanour has seized the snout of the demon while she has pierced her trident into the Mahisha back. The frongs of the trisula are held upwards. The other hands hold a long khadga and khetaka. The Goddess wears a small karanda mukuta with other usual ornaments viz., necklace, wristlets, *udara* and *katibandhas.* Her right leg is kept on the Mahisha's back. A great deal of ingenuity is employed in sculpturing of this form of Goddess.

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Pl. 17 : Beautiful Panel, Bhimeswara Temple, Makhalingam, District Srikakulam.

The dasbhuja Goddess stands confidently with her right leg on the severed body of the buffalo through which is coming the human Mahishasura. He has been caught by the rope-like noose and Mahisha's head has fallen on the ground. The demeanour is depicted in a sportive manner who smilingly has pierced the trisula, held in one of her right hands, into the body of the human asura. The vahana of the deity is also taking part in the combat. It has caught the knee of the asura. The Devi holds *chakra*, *sankha*, *vajra*, *arrow* (taking from the quiver), Khadga (a long one, raised over the head), *ankusa*, *sankha*, *bow*, *Keetaka* and *Pasa* (rope like, thick being put in the neck of the human asura), a *sword*, and *shield*. It appears that the asura's efforts to save himself has gone in vain. The Devi is wearing five anklets in both her legs and wristlets which are very prominently shown. The Mahishasura is wearing a necklace and a waistband.

Pl. 18 : Primitive Sculpture, M.G.M. College Museum, Udipi.

It is also a very primitive sculpture of the Goddess and is devoid of any ornamentation. She is two-armed and holds a trisula with its front pointing upwards in her right hand. It has been pierced into the head of the Mahishasura. Mahisha has been raised by its tail by the Goddess. She wears a peculiar head dress with a *siraschakra* at the back. She has a slender waist and broad hips.

Pl. 19 : Chaturbhuja Figure, Baggavadi, Coondapura, South Kanara.

The Chaturbhuja Goddess holds a Trisula with frongs upwards which she is piercing into the snout of the demon in front right hand and tail of the Mahisha in left hand. Mahisha has a long carved beautiful horn and its eyes are expressive of the immense despair that it is undergoing. The Goddess wears tappering *kundalas*, necklace and wristlets. *Kuchabandha* is absent. She is draped below the kati portion and it has long simple tassel in the centre.

Pl. 20 : Anthropomorphic Figure, Someshwara Temple, Mukhalingam, District Srikakulam.

In this panel the asura is shown in the anthropomorphic form who has emerged from the severed neck of the Mahisha whose head has fallen on the ground. The demeanour is depicted in a sportive manner who smilingly has pierced a small Trisula, held in one of her right hands into the body of the human asura. The vahana of the Devi is also taking part in the combat as it has

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caught the knee of the asura. The dasbhuja Devi holds *chakra, sankha, vajra, arrow* (taking out from the quiver), *Khadga* (a long one, raised over the head), *ankusa, sankha, bow, khetaka and pasa* (being put in the neck of the human asura). She has kept her right leg on the severed body of the buffalo, while another leg rests on her vahana. She wears a beautiful necklace, *udarabandha,* and thread like girdle bands. On the either side of the demeanour at the bottom are shown two fellow asuras fighting with their swords and shields.

Pl. 21 : Two-armed Goddess, Durgadevi Temple, Kunjuru, Puttur, South Kanara. 8 Century A.D.

The Goddess stands with her right leg firm and left leg raised and kept on the Mahisha's head whose body has been depicted like a barrel. Its hind portion is raised and is being touched by the hand of the Devi. She wears a bodice and bangles in her hands. She holds a trident in her left hand with its frongs pointing upwards and piercing into the head of the Mahisha. Ornamentation is tco simple and nothing characteristic.

Pl. 22 : Terracotta Plaque, Nagar, Rajasthan.

A chaturbhuja terracotta plaque of Mahishasuramardini who is lifting and hoisting the Mahishasura to her knees in the right hand while the left hand is gripping its throat. The dilating eye, the bent horns and the front legs clearly indicate its agony and helplessness. The Goddess holds the trisula and rectangular shield with criss-cross pattern in the back right and left hands. She wears an ornamental coiffure, the pendants of the girdle band are seen dangling beneath the stomach of the uplifted buffalo.

Pl. 23 : Low Relief Figure, Devi Temple, Ambaru, Coondaru, South Kanara.

Just a low relief figure with trident in her right hand and left hand seizing the demon Mahisha, who is overwhelmed. She wears necklaces and wristlets.

Pl. 24 : Samabhanga Pose of Goddess, Durga Devi Temple, Kunjuru, Udipi, South Kanara.

In this figure, the absence of Mahisha is noteworthy. The Goddess stands in samabhanga with a long *trisula, chakra* and *sankha* in her right hands. The back hands attributes are attached with middle hand like a *prabhavali.* She wears a kirita, *makara kundalas, armlets* and waistlets. She is draped to the ankle and has ridges of folds represented on it. A beautiful long tassel falls in the centre from the girdle band.

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Pl. 25 : Chaturbhuja, Matadabettur Puttur, South Kanara.

The Goddess is four-armed and holds a trisula with frongs upwards, chakra and sankha. By her left hand she lifts the Mahisha by the tail which is kneeled on its front legs. Its snout has been pierced with the trident. She wears a kirita wristlets and drapery below the kati.

Pl. 26 : Chaturbhuja Sculpture, Durgadevi Temple, Kukkunduru, Karkala, South Kanara.

In this sculpture the demon Mahisha is overwhelmed and is in kneeling attitude. Its snout is seized upto its back by one of the Devi's left hands while the trisula, whose frongs are upwards, in his right hand has been pierced into its neck. She stands with her left leg on the back of the Mahisha and right leg on the ground. The back hands hold a chakra and sankha and they are attached to the head by a semicircular band like *prabhavali*. She wears a *kirita*, *ear ornaments*, *necklace*, *yajnopavita* and a *girdle band* with a tassel. She has a slim waist and small breasts.

Pl. 27 : Samabhanga Pose, Kadiyali, Udipi, South Kanara.

The Goddess stands in samabhanga pose. She is chaturbhuja, of the front two hands right one holds a *trisula* (with frongs held upwards) pierced into the Mahisha's head. The Devi, with one of her left hands, has raised its tail. Its snout is too long and only one horn is shown prominently. In the back hands the Goddess holds a *chakra* (?) and a *sankha*, *kirita*, *makara kundalas*, *armlets*, *bracelets* and simple girdle bands are some of the ornaments worn by her. She has protruding breasts.

Pl. 28 : Chaturbhuja Panel, Rameshwara Caves, Ellora, District Aurangabad.

In this panel the Goddess is shown with four arms. One of the left hands holds the demon's snout and the corresponding right hand is plunging the trisula long uplifted sword which is held in the front right while the other one holds a shield. Her right foot is crushing the demon's back including its upturned tail. The fierceful combat and the final bow that is being inflicted on the demon is being witnessed by the celestial beings who are shown flying on the top right and left corners. One of them is holding a garland to offer to the Goddess who is flanked by two demons holding a sword in their hands. The Goddess has *jata-mukuta*, *ear ornaments*, *necklace* and a beautifully be-jewelled belt. The demon on her left wears a kirita covering his *ears*, *necklace* and ear ornaments. Horns and ear of the Mahisha have been shown very prominently.

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Pl. 29 : Terracotta, Kalibangan, District Ganganagar, Rajasthan.

Unlike other usual figures, the Devi instead of lifting the demon by its tail, has lifted it by the mouth and her long trisula is being plunged into its back. Her right leg is kept on the back of the demon. She wears ornamental beaded headdress with an elaborate sirsachakra which is unusually large when compared with the size of the figures; ear ring, kanthahara, hara with a .....?

Pl. 30 : Ferocious Figure, Sabhamandapa, Pattadakal, District Bijapur.

The Goddess stands in a ferocious attitude with her right leg slightly bent and kept on the ground while her left one is raised almost to the waist height and kept on the head of the demon pressing firmly. The demon is represented in the human form with hinds on the head. The ashtabhuja Goddess has pierced both the sword and the trident whose frongs are raised upwards into the body of the Mahisha who is kneeling in front of the Goddess with his head turned back. In the other hands she holds a chakra, taking out arrow from the quiver which is to the right side at the back, sankha, bell, shield and bow. The sculpture although of many ornamentation is noteworthy for the plasticity that is employed in sculpturing. She wears a simple kirita, earrings, necklaces, armlets and wristlets seven in each hands, and a simple waist band. The Devi wears a yajnopavita with bulged and protruding breasts. The demon has also a wristlet in his hand.

Pl. 31 : Chaturbhuja Sandstone Goddess (Kushana Period) Baijnath, Garhwal.

The chaturbhuja image of the Goddess has mutilated two upper hands which are upraised on her head and are supposed to have supporting bowl. The front right and left hands are kept on the back and head of the buffalo demon respectively. The latter is seizing the head by its squeezed by the throat.

Pl. 32 : Dvibhanga Goddess, Siva Temple, Kondeyur.

The Goddess stands in a charming dvibhanga mudra on the severed head of the Mahisha which has wide horns each shown horizontal. The Vahana lion stands at the back of the Goddess. The face is chopped off. Out of the ashtabhuja, few are broken and only sword, arrow, shield and sankha are seen. Front two hands are in abhaya and kati poses. She wears armlets. Wristlets and udarabandhas.

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Pl. 33 : Ashtabhuja Tribhanga Goddess, Baijnath, Garhwal.

The ashtabhuja tribhanga Goddess is pressing the Mahisha by her right leg and at the same time she has pierced her trisula on the back of the Mahisha. Besides she holds a *chakra*, *arrow*, *khadga*, *shield*, *bell* and bow. The absence of sankha should be noticed. She wears a beautiful bejewelled diadem, large earrings and a necklace with its long beaded tassel falling between her prominent breasts with a simple girdle band. The Mahisha is also decorated with *hara* on its back. The asura holds a upraised khadga in his right hand but he has been caught by his neck by the Devi. The Mahisha is also decorated and its severed head is lying below near to the Devi's left leg.

lP. 34 : Calm and Smiling Goddess, Lakshmana Temple, Khajuraho, District Chatarpur.

The Goddess with a charming face stands in the tribhanga mudra. Her right leg is bent and rests on the ornamented Mahisha's back from whose split neck has emerged of the Mahishasura in the human form. She is ten-armed and holds a trident (In front right and left), *Khatavanga*, khadga raised behind the head bell, khetaka and two hands on the left side are mutilated. She wears a diamond, necklace, kuchapatta and tasseled *mekhala*. On the top corners, two female figures are shown seated with *khadga*, *trisula*, bell etc. in their hands. There is a circular *prabhavali*. The lion, her Vahana is depicted behind the Mahisha. The demeanour is calm and smiling. She has a round face with full blow cheeks.

Pl. 35 : Vigorous Figure, Badami, District Bijapur.

Devi is depicted here in action, she is putting her left leg on the Mahishasura which is shown in a defeated manner, holding in her right hands a *Khadga*, *Prayoga-chakra*. The trisula which she is holding in her upper third right hand is pierced inside the body of Mahishasura. It is shown so prominent that Trisula has come out of the stomach till the ground, her, second upper hand is in Gajahastha pose. In the right hands she is holding *Sankha*, Shield and a long *bow*. With the second right hand she is snouting the Mahisha. She is wearing *Kiritimukuta*, *Kundala*, a thick *hara* (*Ekavali*) and two strings, a decorated *Katimekhala*. She is wearing a Sari and the flanges of her Sari are shown flying on right side of the Goddess. The vahana of the deity is shown on the left side. The *Vahana* Lion is in an attacking position.

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Pl. 36 : The Chaturbhuja Goddess, Badami, District Bijapur.

The Sculpture has been magnificently relieved out of the rock cliff. The chaturbhuja Goddess stands with her left leg raised and kept on the demon's snout who is in the buffalo form. It has been lifted by its tail by one of the Goddess's left hands, while the trisula with its frongs upwards passed through the neck of it. In the other two hands she holds *sankha* and *chakra.* She wears a long barrel shaped tapering kirita, ear ornaments, necklaces in three bands made of pearl and an ornamented girdle band, with simple thread like tassels falling on the thigh, armlets, bangles and wristlets. The demeanour is calm and bears a smile in her face. She is draped below the waist which it shown by folds.

Pl. 37 : A Bas-relief, Jalakanteswar Temple, Vellore, Madras.

It is a beautiful bas-relief where the Goddess with her legs apart is almost in a seated posture with her right foot on the back of the demon near the tail while her left foot is on the snout. The demon is overwhelmed and its eyes express the pain it is undergoing as a result of piercing the trisula into its back. The trisula is held both by a right hand and a left hand and in the other right hand, she holds a *chakra*, *sankha*, *khadga* again plunged into the demon's back, tail of the demon, pasa which has caught the buffalo's neck and shield. She wears a tapering *kirita*, three rows of pearl necklaces and perhaps a girdle band. The figure, is slender with feminine beauty. The beaded necklace falls between her two breasts. Frongs of the trisula touch the back of the Mahisha.

Pl. 38 : On a Pillar Vithala Temple, Kamalapur, District Bellary.

It is a relief pillar on the pillar wherein the Goddess has seized the snout of the buffalo demon in one of her left hands and by one of her right hands, she has pierced the sword into its neck. In the back two hands, she holds a *chakra* and a *sankha.* She stands with her left leg on the Mahisha's back and right leg on the ground. A poor workmanship.

Pl. 39 : A Calm Figure, Mosale, District Hassan.

A simple standing posture of Devi. She holds a *Sankha conch* in her two hands one hand is mutilated. It is a very calm figure which shows a simplicity of the figure. The devi is bearing Bangles and she wears an ornamented Sari. The Mahisha's both the eyes are very elegant.

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Pl. 40 : Tribhanga Goddess, Bagali.

The Devi is shown here in Dvibhanga Mudra, pressing the human-form. Demon which is emerging from the neck of the Mahishasura, with her right hand she is piercing *trisula* in the body of Mahishasura, with one hand she has plunged the sword in the neck of the Mahishasura. In one hand she is holding *Prayoga chakra* and with upper right hand she is taking out the arrow from the quiver (which is on her back) to shoot the demon, which is shown at the right of the *Devi.* In the left hands she is holding *Sankha*, *Vajra*, *Abhayamudra* and *Dhanusha* (Bow). She is ornamented with *Kurandamukuta*, three rows of neck-lace, armlets bracelet, anklets and a decorated *Kati Mekhala.* Behind the Devi a plain *Prabhavali* is shown.

Pl. 41 : Ashtabhuja Tribhanga Goddess, Bagali, District Bellary.

The demon Mahishasura is represented both in the Mahisha form and human form unlike the normal case where it would be shown emerging from the slit neck of the buffalo.

The Goddess is ashtabhuja and stands in a beautiful tribhanga mudra with her right leg raised and kept on the Mahisha's head. She holds a *khadga* pierced into the buffalo's body, *trisula* plunged into the demon's chest, *chakra* and *arrow* taking from the quiver which is shown on both the sides. These *ayudhas* are in the right hands, *sankha*, *bell*, *shield* and *bow* are in the left hands.

She wears a highly ornate *Karanda-mukuta* with tasseled base covering the forehead, *ear ornaments*, *necklace* with three rows, one of its tassel falling in between the moon-shaped breasts, *Kanthahara*, *armlets*, *wristlets* and beautiful *mekhala* with *tassels* falling in semi-oval fashion. In one of her left hands, she wears seven bangles. Her vahana lion is shown to the bottom right and on the left a fellow-demon is shown. The asura wears a kirita and a necklace made of beads. The demeanour is calm and bears a smile. The Goddess has a round face with full blown cheeks.

Pl. 42 : Hoysala Sculpture, Halebid Museum, Halebid, District Hassan.

The Goddess stands here in *Tribhanga Mudra* and she is putting her left leg on the Mahishasura, which is shown both in Geomorphic and human form. She is eight-armed Goddess with *Khadga*, *Akshamala*, *Trisula* and *chakra* in right hands. She is piercing the Mahishasura with *Trisula* which she is holding in her

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front right hands. Quiver is shown at the back of the Goddess. With her front left hand she is holding *Dhanusha* (bow) and in the other hands which are partly mutilated and their emblems are not identifiable. Devi is wearing *Karandamukuta*, *Kundalas*, decorated *Yajnopavita*, *hara*, *Bracelet*, *Armlet* and a very exuberant carved *Katimekhala*. They are of various designs, she is wearing anklets. One demon is standing on the right side of the Goddess. She is shown under the floral motifs.

Pl. 43 : Tribhanga Mudra, Mosale, District Hassan.

Goddess stands in an elegant tribhangamudra with her right leg raised and kept on the back of the demon buffalo from whose back is shown emerging the Mahishasura in the human form. Her left leg is kept on the ground. The Devi holds ornamented trisula in her right front hand which she is piercing into the body of the human form of the asura who wears a necklace. With her front left hand the Devi holds the demon. The Goddess is taking out arrow from the quiver, *chakra* and a *khadga* which she has pierced into the forehead of the demon's collet which is well ornamented. In the left hands the Goddess holds *sankha*, *shield* and *bow*. She wears *kirita mukuta*, *necklace*, *yajnopavita*, *girdle bands*, *anklets* of various designs and types. Another fellow demon is shown on the left bottom of the sculpture. The *prabhavali* is decorated with floral *serpentine* designs with kirtimukha in the centre. The sculpture is noteworthy for the minute ornamentation.

Pl. 44 : Hoysala School Specimen, Unique Figure, Belur, District Hassan.

This is a beautiful Hoysala school specimen. This sculpture is noted for its decorative details and exquisite carvings. The deity stands in a dancing pose with her right foot kept on the beautiful ornated Mahisha's back while her left foot is raised and bent. The asura is shown emerging from the severed neck of the Mahisha, the head of which has fallen clearly showing the horns, nostril etc. The Goddess has pierced her trisula into the chest of the human form of Mahisha which is in the inclined form. She is ashtabhuja and holds in the remaining hands the following attributes viz. *khadga* which is pierced into the human asura's head, *chakra*, *arrow*, *sankha*, *khatavanga*, *Khetaka* and *bow*. The figure is completely embellished with minute intricate bead-like carvings. The *prabhavali* has a *makara torana* in the serpentine form above which is the creeper decoration with *Kirtimukha* in the centre.

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She wears a long kirita with its tasseled base covering the forehead, a *sirscakra*, necklace, one of which falling on the breasts, *bhujabandhi* arm and wristlets and an ornate *mekhala* with its tassels falling on the thigh. On the left side of the Goddess is a fellow demon fighting with a sword and a shield. It also wears rich ornaments viz., *kirita*, *necklace*, *tasseled Katibandha.*

Pl. 45 : Dasbhuja Sculpture, Hoysaleswara Temple, Halebid, District Hasan.

Perfectly proportioned and elaborately bejewelled Goddess stands in a charming tribhanga mudra with her left leg raised and kept on the back of the Mahisha which is wearing a *hara* with its snout touching the ground. On the back of the buffalo with the Goddess. But his efforts are in vain as the Goddess has pierced the frongs of the trident into its chest.

The Goddess holds *sankha*, *chakra*, *arrow*, taking out from the right hand quiver, *khatvanga*, *noose*, *shield* and one of the hands of asura. On the broken right side the Devi holds perhaps *khadga* and *trisula.* The Devi is fully ornamented and they are made of thousands of small beads. She wears a *kirita*, a circular ornamented nimbus, *Kanthahara* falls on the breasts which are moon shaped, and ornate *mekhala* the tassels of which fall in semicircular pattern on thigh, armlets, bracelets and finger rings in each hand, jingled anklets and beaded chain.

Pl. 46 : Beautiful Panel, Somanathpur, District Mysore.

The demon Mahishasura is shown emerging from the neck of the buffalo and he is held by his crowned head by one of the left hands of the Goddess who stands with her right leg on the buffalo's back. She has plunged the trident into the demon's chest from one of the right hands.

She is ashtabhuja. Few of her hands are broken but in the remaining hands, she holds sword which is pierced into a fellow demon's *stomach*, *chakra*, *sankha* and *shield.* The demon is held almost horizontal. The Goddess wears an ornamental *kirita* with tassels on the forehead, *makara kundalas*, *bhujakiritas*, and exquisitely carved *mekhala* with semi-circular tassels, hollow anklet and pendanted feet chain, bracelets, armlets and finger rings in all the hands and legs.

The lion, which is on to the left bottom, is also taking part in the battle by attacking a fellow demon who has fallen on the mound with his sword and shield. The sculpture has too short and thick limbs. She bears a calm expression in her face. The sculpture is noted for its bead like ornamentation. Nostrils of Mahisha and its physique are very prominently shown.

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Pl. 47 : Lavishly Ornamented Hoysala Figure, Ikkeri, District Shimoga.

Lavishly ornamented and elaborately carved Hoysala specimen wherein the Goddess is depicted with ashtabhuja. She holds a trisula in her right hand, which she has plunged into the body of the emerging asura, with her front left hands, she holds head of the asura, a portion of whose leg is still inside the Mahisha's body. The remaining hands hold *khadga* pierced into the body of a fellow demon, tip of the khadga can be seen on the other side of the body, *arrow*, *chakra*, *sankha*, *bow* with *string* and *shield.* The sculpture is a typical characteristic of Hoysala specimen with all its decorative features. The *prabhavali* has a serpentine to run with *kirtimukha* in the centre. The Goddess wears *anklets*, *wristlets*, long *yajnopavita*, necklaces, girdle bands with *tassels*, *kirita mukuta*, *hara* falls on the shaped breasts.

Pl. 48 : Dwarfish Image, Hoshahallally, District Mandya.

The Goddess stands with her right leg on the buffalo's back in a dvibhanga pose. She is ashtabhuja and in one of her right hands holds a well decorated trisula (broken in the middle), the frongs of which have been plunged into the chest of the human Mahishasura who kneels on the back of the buffalo. In the remaining hands the Goddess holds *vajra* which is being used on the fellow demon who is on to her right, *sankha* (in the mutilated hand), arrow taking it out from her quiver which is shown on the back side, *chakra*, *bow* and *shield.* The figure is richly and elaborately carved with great minuteness. The figure though dwarfish in look and slightly inferior in beauty compared with that of its counterpart from Halebid. The Goddess wears a Kirita with a nimbus, necklace, *yajnopavita*, long *hara* falling up to the knee and an exquisitely carved *mekhala* with tassels falling on the thigh, armlets, bracelets and jingiva.

Pl. 49 : Ashtabhuja Goddess, Saineshwara Temple.

It is a beautiful sculpture of Mahishasuramardini exquisitely carved and lavishly ornamented. The asura in human form is shown jutting out of the slit neck of the buffalo. The right leg of the demon is emerging out of the slit portion of the Mahisha. He is trying to attack the Goddess with his sword but the frongs of the trisula has been already pierced by the Goddess.

She stands with her right leg raised and kept on the buffalo's back and her left leg on the ground. She is ashtabhuja and holds a khadga pierced into the back of fellow demon who is on to her right, *arrow*, *chakra*, with beautiful tassel

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beads falling from the centre of its spokes, *sankha*, *ankusa*, *shield* and bow. The Goddess stands in charming pose and she wears a long *kirita* and an ornamental *sirschakra*, pearl necklace falling on the moonshaped breasts and a long *hara* which swings on to the knee. Five rows of girdle bands covering a portion of the thigh also. The *prabhavali* has a decorative serpentine *torana* with scroll pattern above it and a *kirita mukuta* in the centre. To the left of the Goddess are two fellow-demons with sword and rectangular shields. One of them wears a beaded necklace. The *vahana* of the deity is attacking the buffalo from its back. On the whole, the sculpture is noted for its exquisite and minute carvings and reminds us of a late Chalukyan or Hoysala specimen. The Mahisha is well ornamented. The bell which she holds in her left hand has a long handle.

Pl. 50 : Goddess in Charming Mudra, Nuggehalli.

The sculpture although much mutilated, depicts the Goddess who stands in a charming mudra. The demon in the human form is emerging from the body of the Mahisha. She is ashtabhuja and holds *khadga*, *trisula*, *chakra*, *arrow* taking out from the quiver by the right hand, *sankha*, *bow* and the tuft of the asura is in her left hands. Her left leg is kept on the buffalo's back. The outline of a long *kirita* and *sirschakra* can be seen. She has exaggerated breasts, *simhakati* and broad hips.

Pl. 51 : Hoysala Specimen, Basorol, District Mandya.

It is an exquisitely carved Hoysala specimen with all its characteristic features. The demon who is gutting out from the neck of the Mahisha with still one of his legs inside the Mahisha's body, is held by his crowned head by one of the Devi's left hands and his body has bent like a bow. The demon is wearing necklaces, girdle band and his body is bent like a bow. The right leg of the Goddess is on the buffalo's back. She is ashtabhuja and holds *khadga* pierced into a fellow demon, trisula whose frongs plunge into the Mahishasura's body, *chakra*, and arrows on the right side, shield, bell, ornamented bow on the left side. Its thread also has been shown. The absence of *Sankha* on the corresponding left hand should be noted. The demon holds sword and shield. Quiver with full of bows on the back right side of the sculpture is also depicted.

The Goddess wears the usual ornaments viz., kirita, with its tassel covering the forehead, pearl, necklace and another one falling on the moon shaped protruding breasts, *makara kundalas*, *bhujabands*, *bracelets* and *armlets*, long

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hara falling almost upto the ankle and beautiful *mekhala* with ornamented tassels. In the feet a *jignle* hollow anklet and foot chain can be seen.

To the left side of the Devi on the bottom is another fellow demon with a raised sword and shield in his hands. There is a decorated *prabhavali* with *kirtimukha* in the centre. The right side of the *prabhavali* is broad while it becomes thinner as it goes to left.

Pl. 52 : An Elegant Ashtabhuja Goddess, Durga Temple, Aihole, District Bijapur.

The Goddess stands in an elegant pose with her left leg (which is mutilated) kept on the back of the buffalo which is kneeling with its front right leg half raised being unable to withstand the pain that has arosed due to the piercing of the Trisula, it has raised, bell, *sankha* and perhaps shield and *noose* in the two left hands which are mutilated. She wears an elaborately carved *kirita mukuta* with large *patra-kundalas*, pearl necklace with a pendant falling on between moon-shaped prominent breasts, ornate girdle band with a square pat in the centre. A long *hara* made of pearls swings round the waist from the shoulders. All the penals have broad waist bands with criss-cross pattern. There is a large halo behind the head. The *vahana* of the Goddess, lion, is shown on the right side which has beautiful *kesara*. The Devi also wears armlets and anklets. One of the legs of the buffalo is raised and its hoof is beautifully shown. Its tail is upturned. Horns are prominent.

Pl. 53 : Stucco Figure, Nanjanagud, District Mysore.

The Goddess stands on the back of the buffalo demon with her right leg near the neck and left leg at the back. The asura is kneeling on. She holds *chakra* and *sankha*. The attitude of the remaining two hands indicate that it might have held a trisula. The Goddess wears a broad *rim-kirita*, necklace and weapons.

Pl. 54 : The Dasbhuja Devi's Sculpture, Lakshmana Temple, Khajuraho.

The Dasbhuja Devi's sculpture represents the end of the buffalo demon which has its neck half severed from its trunk. The Goddess holds a long sword, shield, bell, *discus* and *katavanga*, arrow being drawn from the quiver which is depicted on the back of the Devi. The trisula, which is held both by a

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right and left hand have been plunged into the buffalo's body. She wears an ornate headdress with a big halo, long necklace falling on the breasts, broad realistically depicted *kuchapatta* arm and wristlets, a decorative girdle band with tassels on the thigh. She has oval face, broad cheeks, roundish chin and is calm. The lion has turned its head towards the demon.

A lady with a trisula sitting on the top of the left hand. The Mahisha is wearing a necklace. The Devi is in tribhanga pose.

Pl. 55 : Mudra Depiction of Goddess, Shimoga Museum.

The sculpture although much mutilated, depicts mudra. The demon in the human form is emerging from the body of the Mahisha. She is ashtabhuja, holds *khadga*, *trisula*, *chakra*, arrow taking out from the quiver by the right hand, *sankha*, bow and the tuft of the asura in her left hands. Her left leg is kept on the buffalo's back. The outline of a long *kirita* and *sirschakra* can be seen. She has exaggerated breasts, *simha-kati* and broad hips.

Pl. 56 : The Dvibhuja Goddess, Talkad, Mysore.

The Dvibhuja Goddess is piercing a small and thin Trisula held in her right hand into the Demon's body who is represented in the Mahisha form, her left hand holds the horns of the Buffalo and it has turned its Head back to the animal so as to give a support to seize the demon's head. She wears a simple *kirita*, ear-rings, simple thread like necklace running in 6 bands, armlets and anklets. Two folds are shown on her waist, which indicate her youth fellows.

Pl. 57 : Ashtabhuja Figure, Chitrapur Matha, Sirali, North Kanara. 13th Century A.D.

The Goddess stands in the tribhanga mudra with her left leg raised and kept on the back of the demon buffalo from the neck of which is emerging the Mahishasura. She has held the right hand of the asura by one of her left hands while at the same time she has pierced the trisula into his stomach. She wears *karada mukuta* with circular ornamentation of the head. Besides she is wearing three *necklaces*, *armlets*, *wristlets*, *yajnopavita*, *anklets* and a small trisula whose frongs are plunged into the hind portion of the Mahisha. Other ayudhas are not clear. The ornaments are noted for their minute workmanship.

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Pl. 58 : Rock Surface, Singavaram, Tamil Nadu.

It is a base-relief panel where the Goddess is standing in a charming Tribhanga Mudra with a right foot kept on the severed head of the Buffalo with open mouth. The Devi's left foot is kept on the ground. She holds a *chakra, sankha* in her 2 back hands while the front left hand is in *Katyavalambi mudra.* She is flanked by two kneeling female deities, one of them is cutting flesh from his own body. They wear large *patra kundalas.* The Goddess wears a *kirita, natra-kundala,* necklace *kuchapata, armlets,* wristlets and anklets.

Pl. 59 : The Chaturbhuja Goddess, Siva Temple, Bhumara.

The most beautiful example wherein the Goddess is depicted inside a small circular panel and she stands with her right foot kept on the snout of the buffalo, demon. The chaturbhuja Goddess holds a sword and shield in her back right and left hands while the trisula held in her front right hand has been plunged into the demon's body which has been lifted by its tail by the Devi's front left hand. The coiffure of the Devi is beautiful with the curls falling on the shoulders. She wears a necklace and a bracelet. She is attended by a *chamaradhari* on her right.

Pl. 60 : Goddess in Katyavalambi Mudra, Bhimamangala, District Tumkur, Karnataka.

Goddess wearing an ornamented *Mukuta,* seated on a very well ornamented throne. Face is mutilated. An elongated breast with a very much jewelled neck. She is seated in a very easy posture with one folded leg. In the down left is the Mahisha. She is four handed Goddess bearing *ankusa, conch* etc. One right hand is mutilated. The necklace coming down is highly ornamented.

Pl. 61 : Goddess Killing the Demon, Rangapuram, District Bellary.

The Goddess is standing in Dvibhanga pose. Right leg she has put on the neck of the demon, and she is piercing the human form of Mahishasura with *trisula* which she is holding in her right hand. The upper right is holding the *khadga,* which has pierced the geomorphic figure of Mahishasura, her upper right hand is shown in *prayoga chakra* posture. The upper right hand is slightly

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bent upward which is not clearly visible. In her left hand she is holding *sankha*, *ankusa*, shield and bow. Two quiver full of arrows are shown at the back of the Goddess on both the sides. She is wearing *karandamukuta*, *kundala*, armlet, anklet, bracelet and *katimekhala*. She is in a furious mood. Below the left side of the Goddess the *Vahana* Lion is shown attacking the Demon. Demon is trying to protect itself by throwing some weapon. The sculpture is mutilated and is not in good condition.

Pl. 62 : Ashtabhuja Samabhanga Mudra, Besnagar (kept in Gwalior).

The Goddess is standing in a *Samabhanga mudra* on the severed body of the buffalo. It is more than 2 metres in height. It is carved between two lions seated on their hind legs facing in opposite direction. The *ashtabhuja* Goddess wears a bejewelled diamonds, *udarabandha*, wristlets and anklet. One of the right hands is in *abhaya mudra* and one left is just below the rope like girdle band. She also wears a necklace and has beautiful moon like breasts.

Pl. 63 : Ashtabhuja, Vaideshwara Temple, Talkad, District Mysore.

The Goddess is shown here on her *Vahana*, *Simha*, which is in a moving posture, she is eight-armed having *trisula*, *chakra*, *trisula*, *prayogachakra*, shield in right and left hands respectively. One right and three left hands of the sculpture are mutilated. She is wearing a conical *Mukuta*. A thick *Ekavali*, *Kuchabandha*, bracelets, and anklet are shown in the figure. She wears a *Katimekhala*, with knot in front and on the right side the drapery is shown flanging.

Pl. 64 : Kedareshwar Temple, Belgavi.

The Chaturbhuja Goddess is standing in Dvibhanga Mudra. The left leg she has kept in a pressing posture on the Mahishasura. The right leg is straight. In her front hand she is holding the hairs of *Asura* (Demon) and in the other left hand she is holding a *chakra*. In her upper right hand she is holding a *Trisula* which she has pierced inside the body of Mahisha, in an other hand, she holds a sword. The face is mutilated so it is not clear, but on her neck she has worn very beautiful beaded necklace. She has worn armlet, wristlet and on her thigh portion she wears a beautiful sari which is draped and flanging down on the right side. The *Simha*, Devi's *Vahana*, is also shown in an attacking posture on the Mahisha.

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Pl. 65 : An Exquisitely Carved Chalukyan Specimen, Kateshwal Temple, Bagali, District Bellary.

An exquisitely carved typical late Chalukyan specimen. The Goddess charmingly stands in a *tribhanga* mudra with her left leg firm and kept standing while her right leg is raised and kept on the demon's back who is depicted in the Mahisha form. Although out of the eight hands of the Devi most of them are broken, they undoubtedly hold *trisula, khadga, arrow, chakra, khetaka, sankha, bow* and *basa.* The Goddess has seized the neck of the Mahisha by *Pasa* holding in one of the left hands while the *trisula,* has been pierced into its body. The lion, the Devi's vahana is also attacking the demon from the back side. The sculpture is elegantly carved and is noted for its intricate carvings. She wears a tapering *karanda mukuta* with a horse shoe shaped *nimbus, bhujabhandas, bracelets and armlets.* She also wears Yajnopavita and a mekhala with its tassels.

Pl. 66 : Samabhanga Figure, Halle-allur, District Mysore.

The Goddess stands in Samabhanga Mudra on the severed head of the Mahisha which has broad forehead. The Goddess holds *chakra, sankha* in the back two hands while the front two are held in Abhanga Katyavalambi poses. She wears simple ornaments on the girdle band kirtimukha is depicted. She bears a benign smile in her face. The drapery is shown with folds. She has a waist band, 4 wristlets in her hands, armlets and anklets.

Pl. 67 : Asthabhuja Goddess, Vaideswara Temple, Talkad, District Mysore.

The ashtabhuja Goddess stands with her left leg raised and kept on the back of the demon which is in the Mahisha form. The tongue of the buffalo has come outside due to the pain it is experiencing as the Goddess pierces the trident into its hind portion. She has caught the demon's horn with one of her left hands. The snout of the Mahisha has been turned to the back side. Mahisha's nostrils are very prominent. Frongs of the trisula are very prominent. In other hands she holds *arrow, khadga, chakra, sankha, shield* and *bow.* Quivers full of bows are seen on either side at the back. Besides the simple *kirita* and *necklaces, armlets, wristlets,* the girdle band with its tassel in the centre is noteworthy. The facial expression bears masculine features. The feet are proportionate when compared to the height of the sculpture.

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Pl. 68 : Chaturbhuja Goddess, Bhimeshwara Temple, Neelgunda, District Bellary.

The Goddess is represented in a dwarf manner compared with the height and physique. She has thick, but shorter limbs and a robust body. The chaturbhuja holds *chakra*, *sankha* in the back hands, trisula held in front right, has been plunged into the buffalo demon's body whose snout is seized by her front left hand. The sculpture has restrained ornamentation. She smiles and wears a simple *kirita*, ear ornaments, three rows of necklace and simple thread like girdle bands. On each hands, she has three wristlets. The horse shoe shaped nimbus is devoid of any carvings. *Prabhavali* is plain. Her vahana is shown on the right side bottom.

Pl. 69 : Ashtabhuja Devi, Chousathyogini Temple, Khajuraho, District Chhatarpur.

In this sculpture the demon who is represented in the Mahisha form has been seized vigorously by his hind legs by the Devi as a result his head is sandwiched between its own body and the ground. The *horn*, *ear* and *nostril* of the Mahisha have been shown very prominently. It is ashtabhuja Devi, though a few of her hands are mutilated. She holds, perhaps a trisula being plunged into the Mahisha's stomach. Other attributes which can be seen are a khadga raised behind her head, *khetaka* and a bow. She wears a necklace. At the top corners, two seated female figures with protruding breasts are depicted. She wears a *kirita*, simple necklace and *Katibhandha*. The vahana of the Devi has caught one of the legs of the robust Mahisha by its mouth. On either side at bottom are two standing female attendants in the *tribhanga mudra*.

Pl. 70 : Dasbhuja Goddess, Dulmi, Manbhum, Bengal.

The Goddess stands with her right leg on the back of the lion and the leg on the hind portion of the Mahisha whose head is cut off. The asura who is emerging from the severed trunk of the Mahisha is pierced with her trisula. The Devi's vahana is chewing the right hand of the asura who is holding a small sword.

Pl. 71 : Charming Tribhanga Mudra, Basavana Deva Temple, Tambur, District Dharwar.

The demon Mahisha is presented as emerging out from the severed neck of the buffalo which is kneeling on the ground. The severed head of the buffalo

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has fallen in front of the lion. The asura emerging from the neck is shown in full and he has been pierced with the *trisula* by the Goddess. His head has been kept pressing by one of the Devi's left hands. The asura holds a *khadga* and a *shield.*

The Goddess stands in a charming tribhanga mudra with her left leg kept on the Mahisha's back. Her right leg bent like a bow. She is ashtabhuja and in the remaining hands, she holds *chakra*, *arrow*, *khadga*, *sankha*, *bow* and *khetaka.* She wears a long kirita with plain *nibus*, long *patra kundalas*, *necklace* falling on the breasts, *armlets* and *wristlets* and beautifully tassel girdle band, jingled hollow anklets, and feet, chain and rings can also be seen. The demon is calm.

Pl. 72 : Anthropomorphic Form Lakshmeshwar Temple, Avani, District Kolar.

In this sculpture the demon is represented in an anthropomorphic form but with a buffalo head who has long curly horns. He is in kneeling attitude with right leg resting on its knee and left leg on its palm. He is seized by his snout by the front left hand of the Goddess, while with the front right she is piercing the frongs of the *trisula* into the chest. The demon holds a shield and sword in his hands. The *Devi* stands in a alidha pose with her left leg on the back of the demon. In the back right and left hands, she holds *chakra* and *sankha.* She wears a simple kirita, kuchanpatta and girdle bands. The goddess stands in a charming mudra. She wears wristlets and drapery with folds shown very beautifully.

Pl. 73 : Anthropomorphic Figure, Durga Devi Temple, Udipi Bailure, Udipi. C. 13th Century A.D.

The artist has shown the Goddess in the anthropomorphic form but with a buffalo's head. He is shown being seized by his left leg while she pierces her *trisula* into the snout of the buffalo's head. Her right leg is kept on the chest of the *asura.* She is four armed and hold *sankha*, *chakra* in the back hands. The Devi wears usual ornaments viz., *Karanda mukuta*, *karnaphula*, *beaded necklace*, *armlets*, *wristlets*, *anklets a kuchapatta*, and *girdle band.* She wears a drapery whose folds are shown.

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Pl. 74 : Chaturbhuja Sculpture, Devi Temple, Gundmi, Udipi, South Kanara.

In this, Goddess is chaturbhuja and holds a *trisula*, *chakra*, *sankha* and the tail of the Mahisha who is shown overwhelmed. The frongs of the trisula have been pierced into its neck. The Goddess has kept her right leg firmly pressing the snout. The attributes in the back hands merged with a simple prabhavali.

Pl. 75 : Pratyalidha Mudra, Sabhamandapa, Galeshwar Temple, Galganath, District Dharwar.

The Goddess stands in dvibhanga in pratalidha mudra i.e., left leg raised and kept on the asura's back and right leg kept firmly on the ground. The demon is jutting out from the Mahisha's back and he has been held by his tuft. The Goddess has plunged the trisula into the demon's chest. The asthabhuja holds *khadga* which is artistically shown as removing from the right hand side quiver as it is on both the sides of the Goddess, *Sankha*, *bow* and shield. She wears a long *kirita* with its tasseled base covering the forehead. *Kanthara*, necklaces and a simple waist band, out of which falls a beautiful *tassel*, *armlets wristlets*, *anklets* and *feet-chain* are also seen.

The Devi's vahana is shown at the bottom right and near by it is seen severed head. Another fellow demon is on the bottom left above the buffalo. The demon who wears necklace, *udarabandha* and he has protruding canine teeth. The demeanour is calm and outbursts with physical strength but at the same time expressive of feminine beauty.

Pl. 76 : Ornamented Figure, Chitrapur Nath, Sirali, North Kanara.

The demon Mahisha is shown emerging from the severed neck of the buffalo. On the back of which is kept the left leg of the Goddess. Her right leg is kept firmly on the ground and her upper portion of the body is slightly leaning towards the asura. She has pierced the spear into the demons chest. She has a serpentine decorative prabhavali with kirtimukha in the centre. She is asthabhuja. She has the usual *ayudhas* viz. *khadga*, *shield*, *chakra*. She is taking out arrow from the quiver which has been very beautifully shown. She wears a necklace and a *karanda mukuta*. The Mahisha is ornamented, left ayudhas are not clear as they are mutilated. The figure reflects the characteristic features of a late Hoysala specimen in the *kirita*, *necklace*, *girdle band* with tassels etc., which are noted for the exquisite carvings.

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Pl. 77 : Low-Relief Panel, River Bank, Hampi, District Bellary.

A low relief panel. The Goddess is in standing position, she has kept both her legs on the Mahisha's body. One on the back portion of Mahisha and left leg by stretching it on the snout. She has pierced her trisula at the back of the demon in such a way that the frongs have come out on the other side of the body which is not found generally on earlier sculptures. The human *asura* who has emerged from the Mahisha has been held by his tuft. He is fighting with a sword and shield. She is asthabhuja and in the remaining hands she holds *sword*, *shield* and *bow*. She wears a long tapering *kirita*, *necklace*, crude *kuchapatta*, *waist-bands*, a *yagnopavita*. She is shown draped from kati. She has canine teeth protruding from the mouth. Two side pillars with a *prabhavali* and *kirtimukha* in the centre are shown.

Pl. 78 : Relief Panel, Bhoganandishwara Temple, Avani, District Kolar.

This is a relief panel in front of the Sukhanasi projection. The Goddess has seized the demon buffalo by its snout by one of her left hands while the trisula, held by one of the right hands with its frongs, upwards had been pierced into the neck. Attributes held in the other hands are *chakra*, and *sankha*. She wears the usual ornaments viz., a small *kirita mukuta*, ear ornaments, *kuchapata* and *waistband* with a long tassel in the centre. The left leg of the Goddess is kept on the back of the demon. The *prabhavali* is ornamented with *kirtimukha* in the centre. The left leg of the Goddess is kept on the back of the demon.

Pl. 79 : Goddess, Maitrikas of Vallabhi.

It is a mutilated figure of the Goddess. Head and hands are missing. The Devi is lifting the buffalo by its tail and she has plunged the trisula into its neck. The right foot is firmly placed on the head of the animal. She wears a rope like girdle band with chain-like tassel in the centre. She has slender waist and broad hips with naval very prominently shown. She wears anklets.

Pl. 80 : Fragmentary Plaque, Karavan, Vadodara.

This is a fragmentary plaque of Mahishasuramardini wherein only the body of the buffalo without head and the lower portion of the Devi with legs mutilated and her right hand lifting the demon by its tail is visible. But the way in which the body of the buffalo is depicted and the drapery worn by the Goddess indicates a high degree of artistic merit.

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Pl. 81 : Ashtabhuja Goddess, Nuggehalli.

The sculpture although much mutilated, depicts the Goddess who stands in a charming mudra. The Mahisha in the human form is emerging from the body of the Mahisha. She is asthabhuja and holds *sankha*, *trisula*, *chakra*, *arrow* taking out from the *quiver* by the right hand, *khadga*, *shield*, *bow*, and the *tuft* of the asura in her left hands. Her left leg is kept on the buffalo's back. The outline of a long *kirita* and *sirschakra* can be seen. She has exaggerated breasts, *Simha kati* and *broad hips.*

Pl. 82 : Elegant Tribhangamudra, Mosale, District Hassan.

The Goddess stands in an elegant *tribhangamudra* with her right leg raised and kept on the back of the demon buffalo from whose back is shown emerging the Mahishasura in the human form. Her left leg is kept on the ground. The Devi holds ornamented trisula in her right front hand which she is piercing into the body of the human form of the asura who wears a necklace. With her front left hand the Devi holds the demon.

Pl. 83 : Kulukalan School Painting, C. 1700 A.D.

In this painting the artist has given the importance to the demon by giving him a big shield and a long sword indicating his immense power and physical strength. The asura is shown emerging from the severed neck of the Mahisha, who holds a big shield and a long sword. He has protruding canine teeth and tongue. Over the head are full horns. Arrows are sticking into his knee and back.

The Devi holds the usual weapons viz., *trisula*, *shield*, *chakra*, *gada*, *sankha*, *khadga* etc. Her quiver is sling to her waist. She is sitting on her vahana which has protruding tongue.

Pl. 84 : Tribhanga Panel, Rock cut, Varahaswami Temple, Mamallapuram.

The tribhanga Goddess stands on the severed head of the Buffalo firm on her left leg. Her right leg is bent and turned backward. She holds in her ashtabhuja *discus*, *conch*, *shield*, *bow*, *necklace* and kuchapata but no rings are found on the fingers. Two male devotees with peculiar head dress are kneeling at her feet. On either sides at the extreme are two female deities standing cross-leged with a bow and an arrow and bell respectively. Flying Ghandharvas are shown at the top. One of them holds a flywhisk.

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Pl. 85 : Terracotta Figurine, Ahichhatra.

In this terracotta figurine, the demon in the buffalo form is jumping on to its knee but squeezed by its throat by the left hand of Goddess whose right hand rests on the back. Her breasts are prominently shown. The demon has raised its head with its snout upwards.

Pl. 86 : Hoysala Figure, Mosale, Karnataka.

It is a beautiful Sculpture of Mahishasuramardini exquisitely carved and lavishly ornamented. The asura in human form is shown jutting out of the slit neck of the buffalo. The right leg of the demon is emerging out of the slit neck of the buffalo. The right leg of the demon is emerging out of the slit portion of the Mahisha. He is trying to attack the Goddess with his sword but the frongs of the Trisula have been already pierced by Goddess.

She stands with her right leg raised and kept on the buffalo's back in Ashtabhuja mode and holds a Khadga pierced into the back of fellow Demon who is on to her right, arrow, *chakra* with beautiful tassel beads falling from the centre of its spokes, sankha, anklets, shield and bow. The Goddess stands in a charming pose and she wears a long kirita and an ornamented Sirschakra, pearl necklace falling on the moon shaped breasts and a long *hara* which swings on to the knee. Five rows of girdle bands covering a portion of the thigh. The prabhavali has a decorative serpentine torana with scroll pattern above it and a Kirita mukuta in the centre. To the left of the Goddess are two more fellow demons with sword and rectangular shields. One of them wears a beaded necklace. The vahana of the deity is attacking the buffalo from its back. On the whole, the sculpture is noted for its exquisite and minute carvings and reminds us of a late chalukyan or Hoysala specimen. The Mahisha is well ornamented. The bell which she holds in her left hand has a long handle.

Pl. 87 : Chaturbhuja Goddess, Abaneri, Rajasthan.

The Chaturbhuja Goddess is depicted in an elegant manner. She holds khadga, trisula and khetaka in her three hands whereas with the fourth, she is pressing the demon who is emerging, an ornamental headdress with floral decorations, large earrings, necklace and a tasseled waist band. Breasts have been damaged, hence kuchapatta is not visible. The demeanour, instead of being vigorous is calm and full of feminine beauty and elegance. Only the head of her *vahana*, is seen into the back of the Mahisha.

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Pl. 88 : Bronze Dasbhuja, Udayawaram, Udipi.

The Goddess stands with her right leg on the back of the Mahishasura from the back of which is shown emerging the demon in human form. The severed head of the Mahisha is on the ground.

The Goddess holds a *sword*, *khetaka*, *arrow*, *bow*, *chakra*, *sankha* and *pasa* respectively in the right and left hands. Her face shows vigour and severity in vanquishing the demon, tassels in slim centre. She wears a small *karanda mukuta* and *karnaphool* in her ears.

Pl. 89 : Painting Illustrating the Birth of the Goddess. C. 1800 A.D.

It is a miniature painting illustrating the birth of Goddess. She came into being out of the total affulgence of the various Gods and she was also bestowed with them by . . . . . ? respectively.

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1. Terracotta Figure, Mahasthan Museum, Bangladesh.

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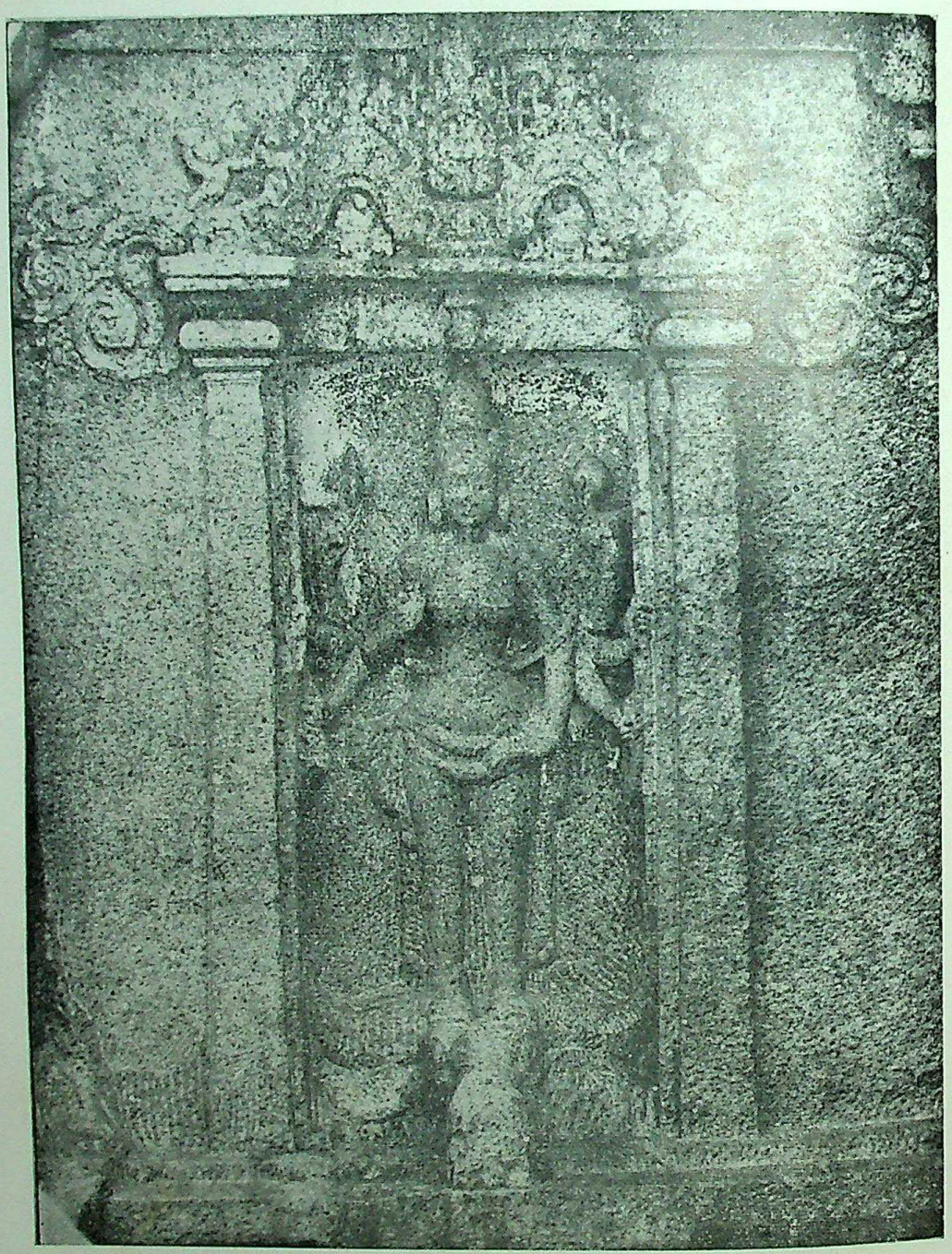

2. Trimurti Cave, Mahabalipuram, District Chingleput.

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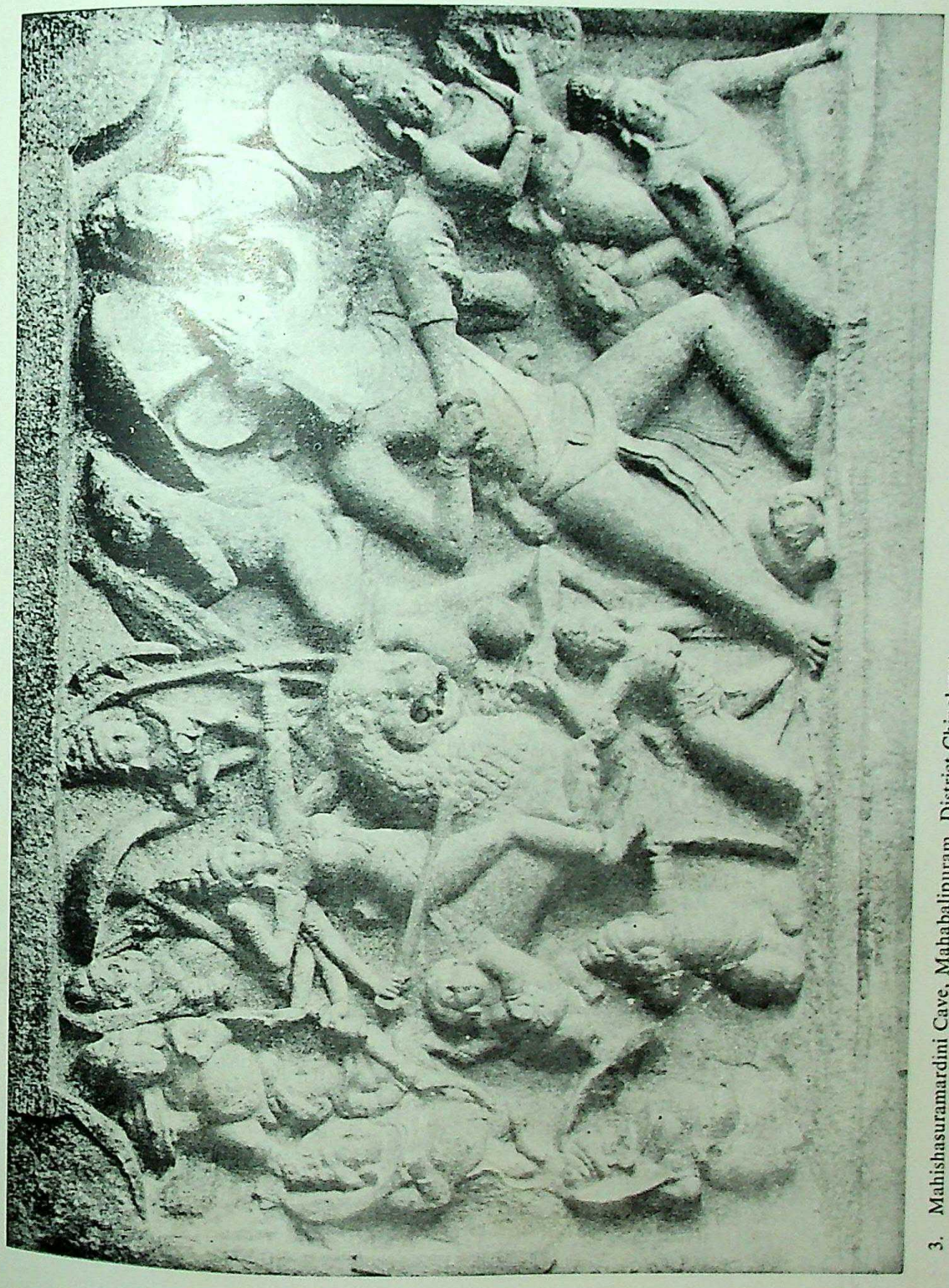

3. Mahishasuramardini Cave, Mahabalipuram, District Chingleput.

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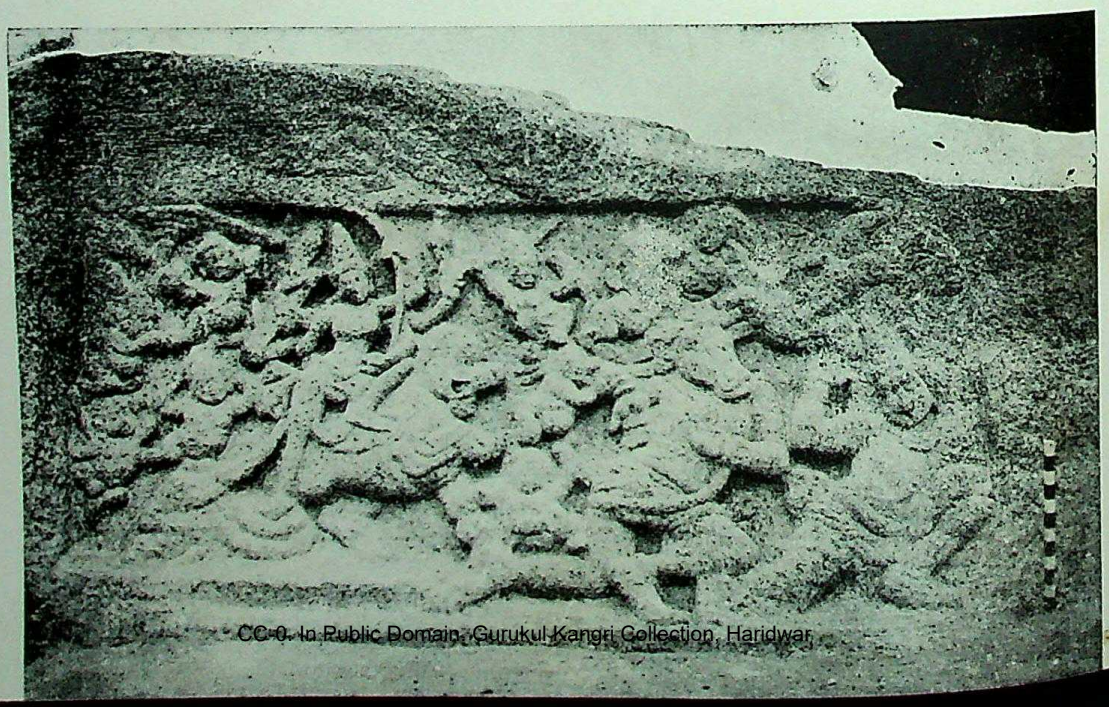
4. Shore Temple, Mahabalipuram, District Chingleput.

5. Mahishasuramardini, Salvankuppam, Mahabalipuram, District Chingleput



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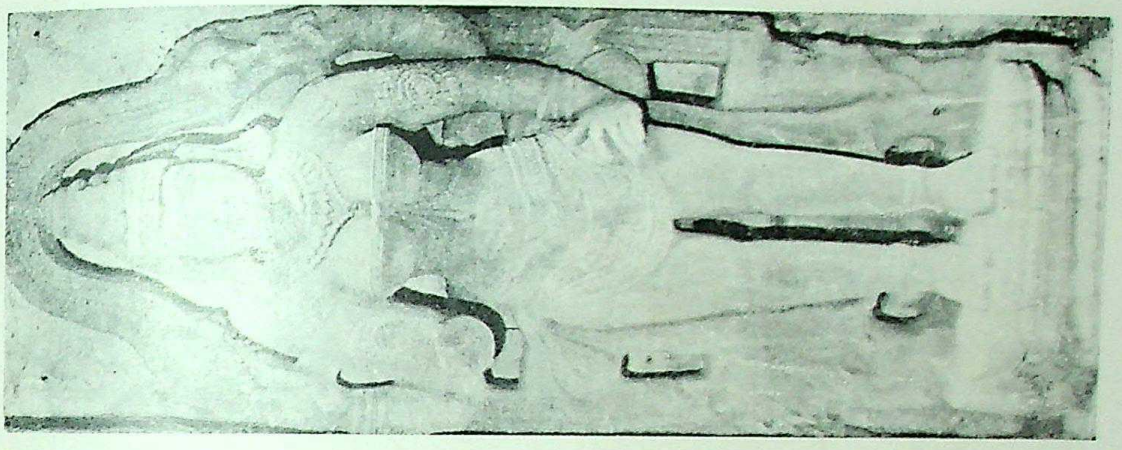
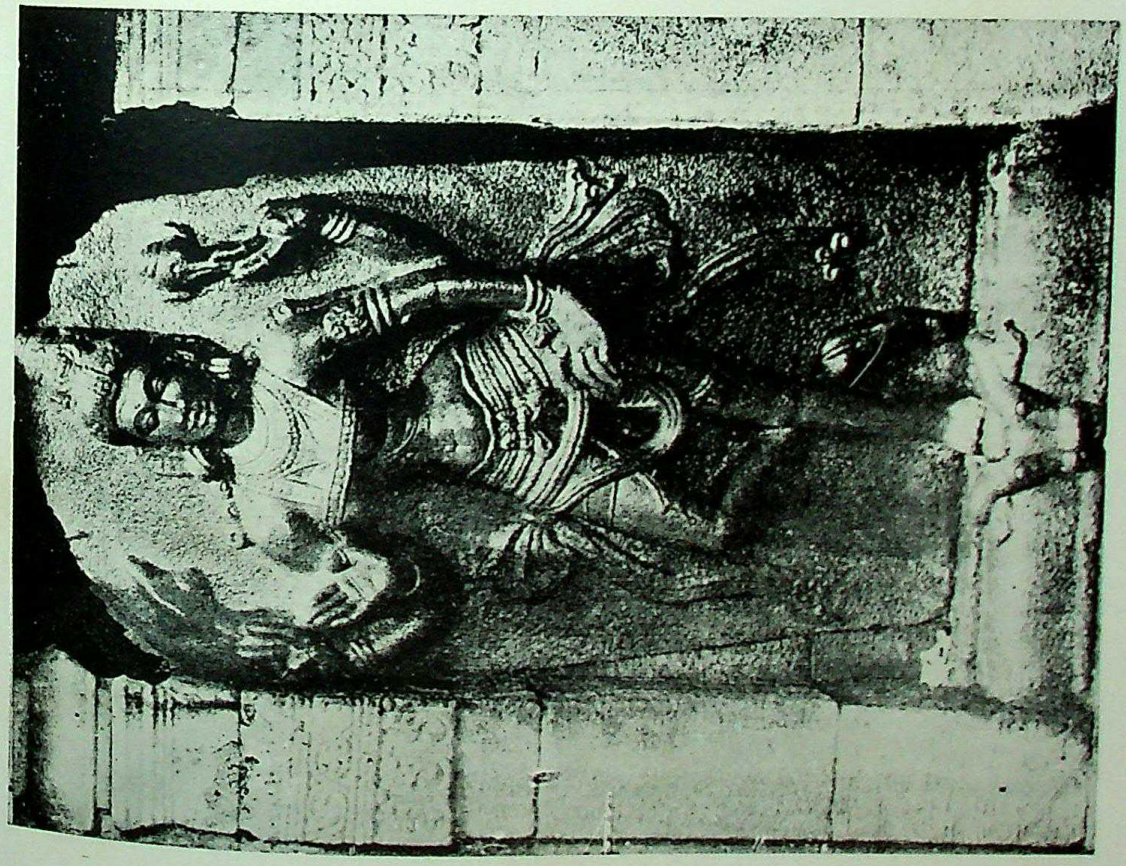


7. Durga, Choleshwar Temple, Malepadi, North Arcot.



6. Mahishasuramardini at Shiva Temple, Thakalam, District Chingleput.

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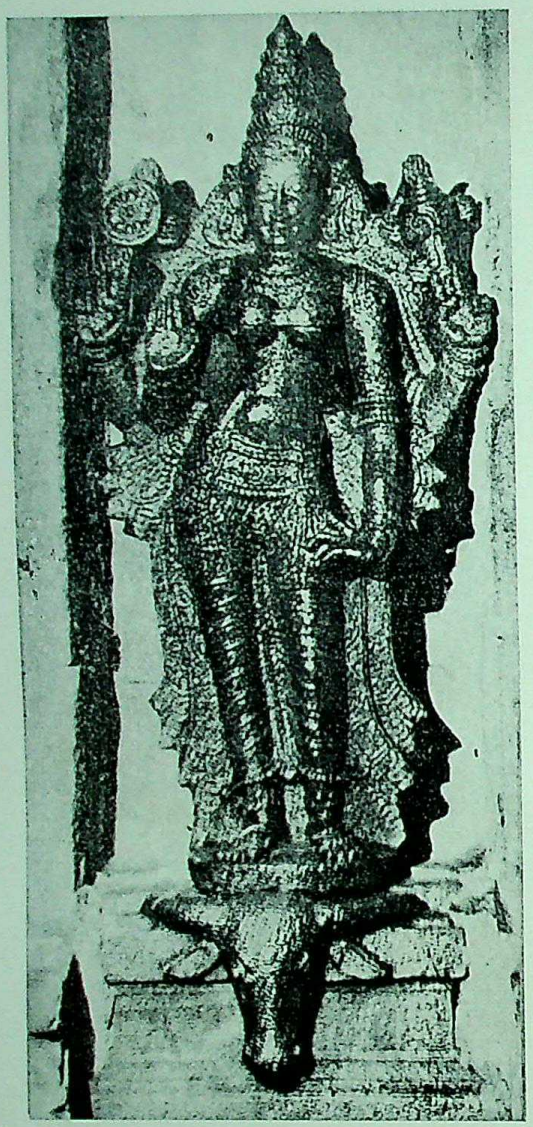
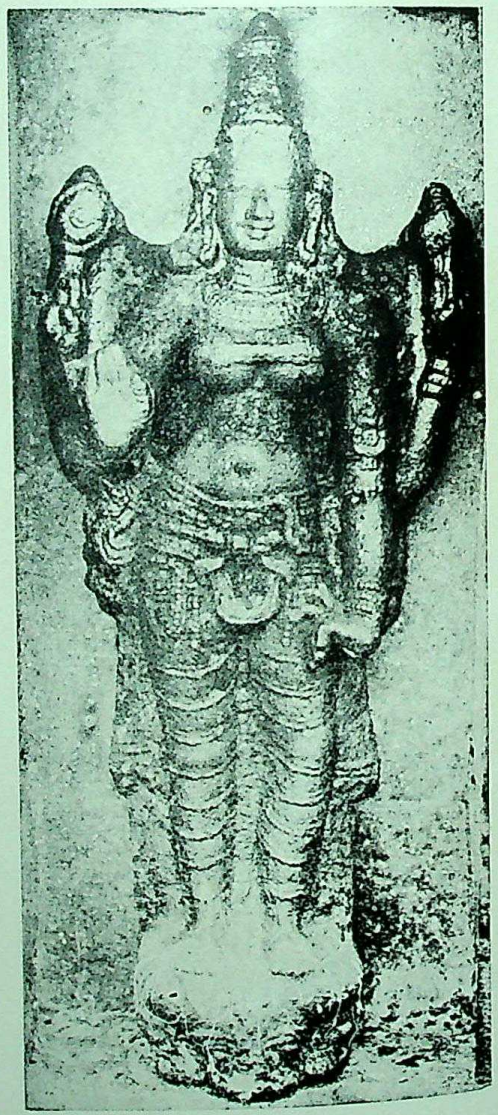


8. Dvibhanga Goddess, Somnath Temple, District North Arcot.



9. Samabhanga Figure, Siva Temple, District South Arcot.

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10. Eighteen Armed Goddess, Chidambaram, District Tanjore.

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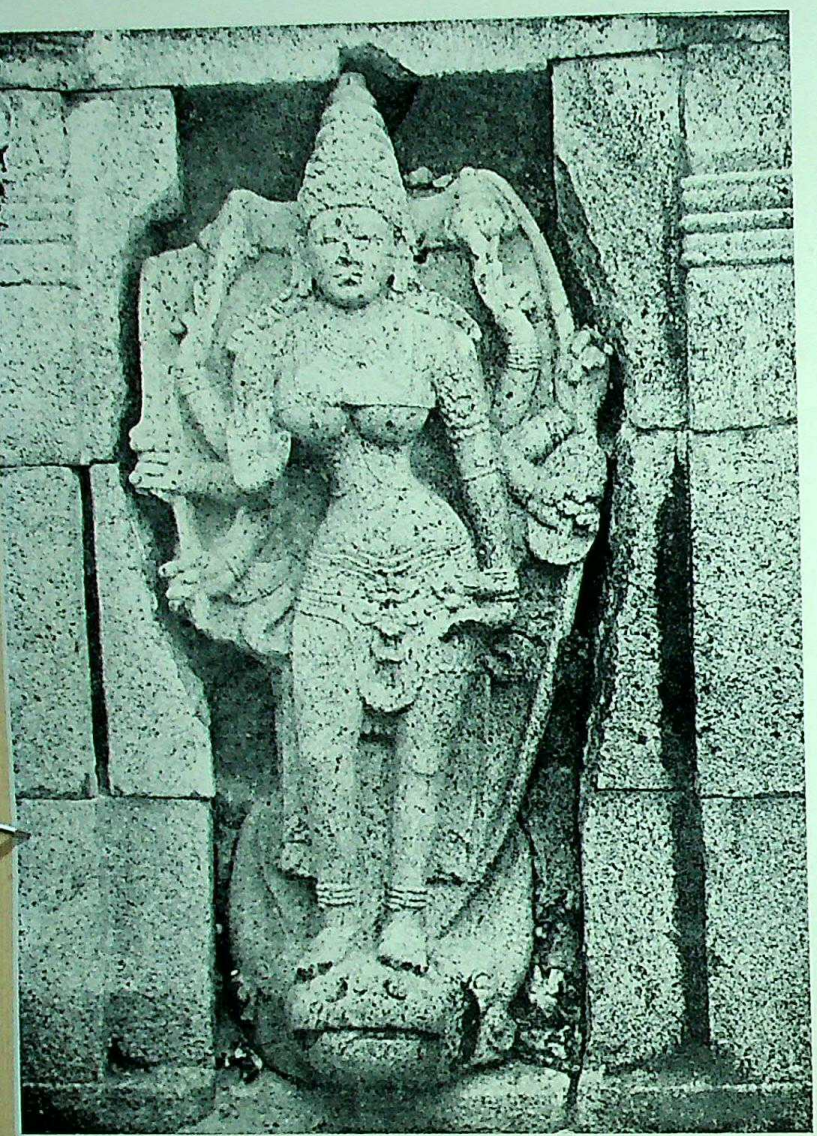

11. Dvibhanga Kailasa, Paramswamy Temple, Ulagapuram, District South Arcot.

12. Dvibhanga figure, Kampareswara Temple, Tribhuvanam, District Tanjore.

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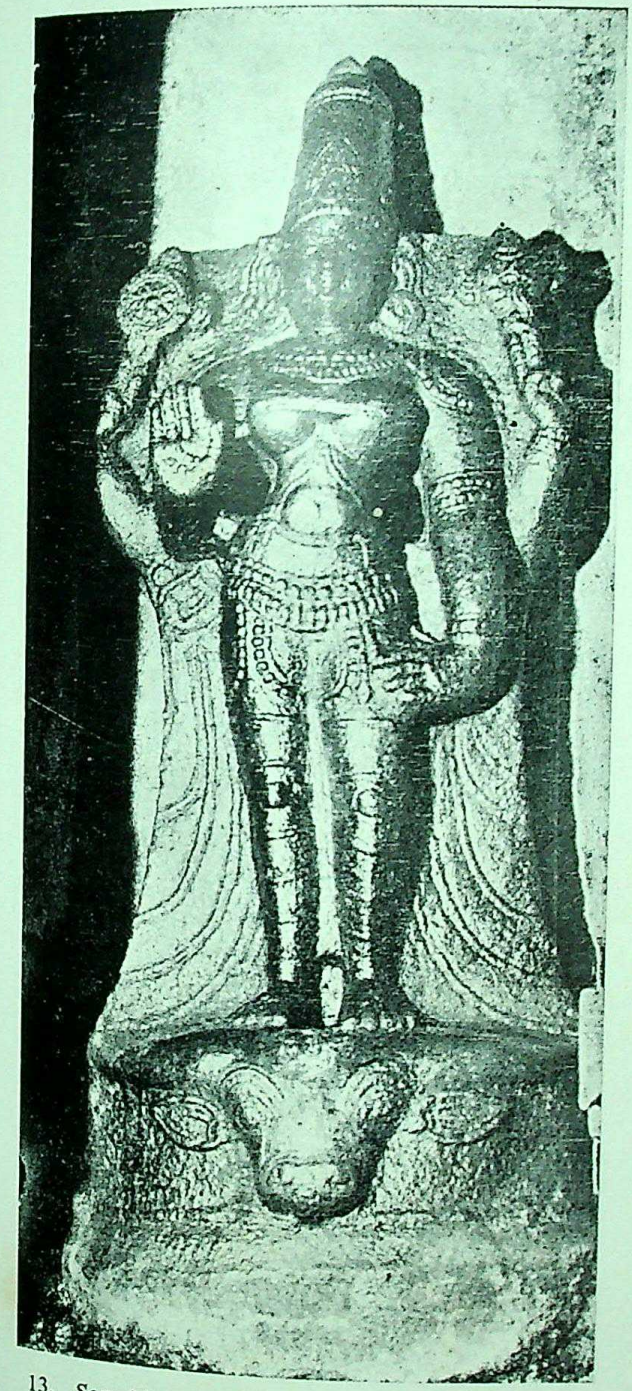

13. Samabhanga Murty, Vridhajaleshwara Temple, Venganur, District Trichy.

14. Bijiranath Swami Temple, Lyyakondau, Tirumalai, District Trichy.

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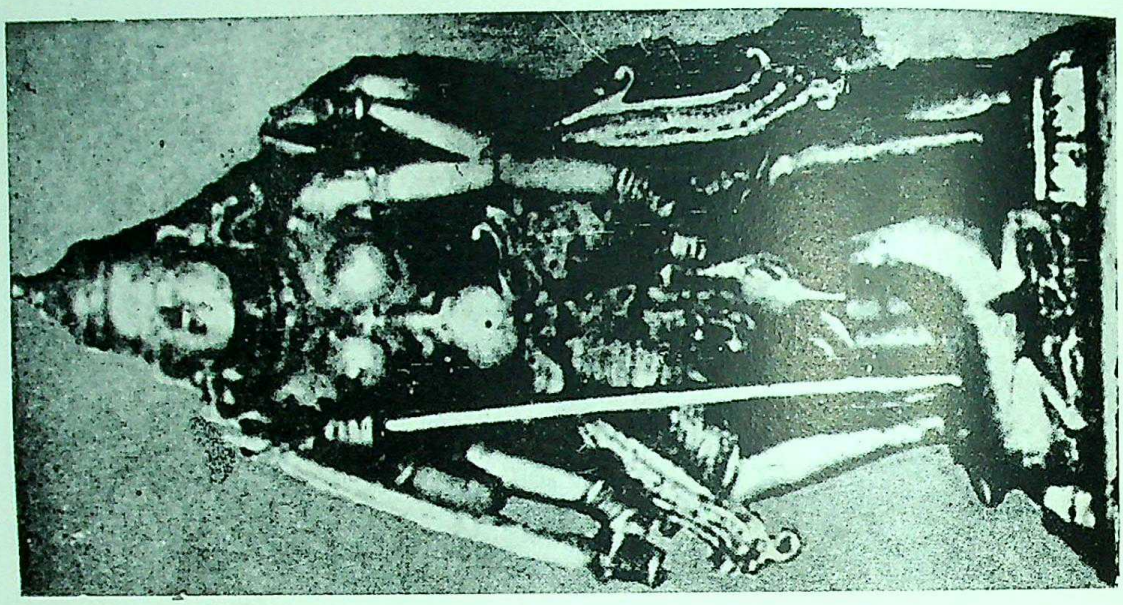
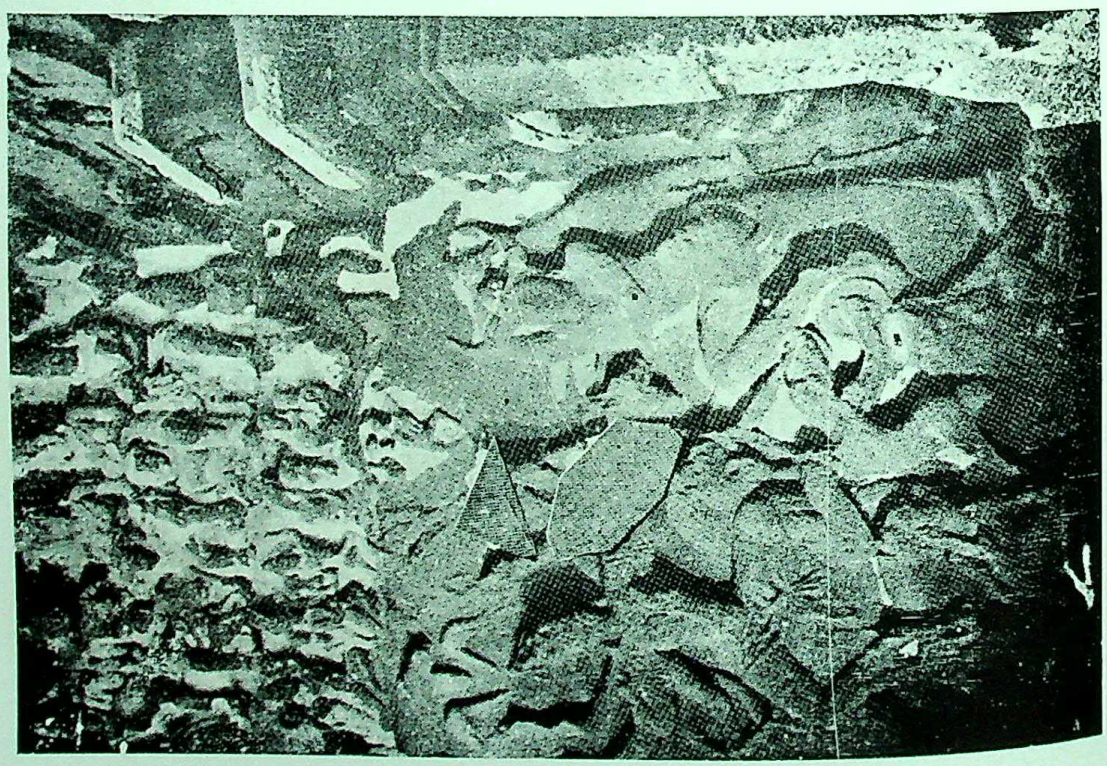


16. Bronze Idol, Durgadevi Temple, Belmanu, Karkala, South Kanara.



15. Beautiful Panel, Kailash, Ellora.

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17. Beautiful Panel, Bhimeswara Temple, Makhalingam, District Srikakulam.

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18. Primitive Sculpture, M.G.M. College Museum, Udipi.

19. Chaturbhuja Figure, Baggavadi, Coondapura, South Kanara.

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20. Anthropomorphic Figure, Someshwara Temple, Mukhalingam, District Srikakulam.

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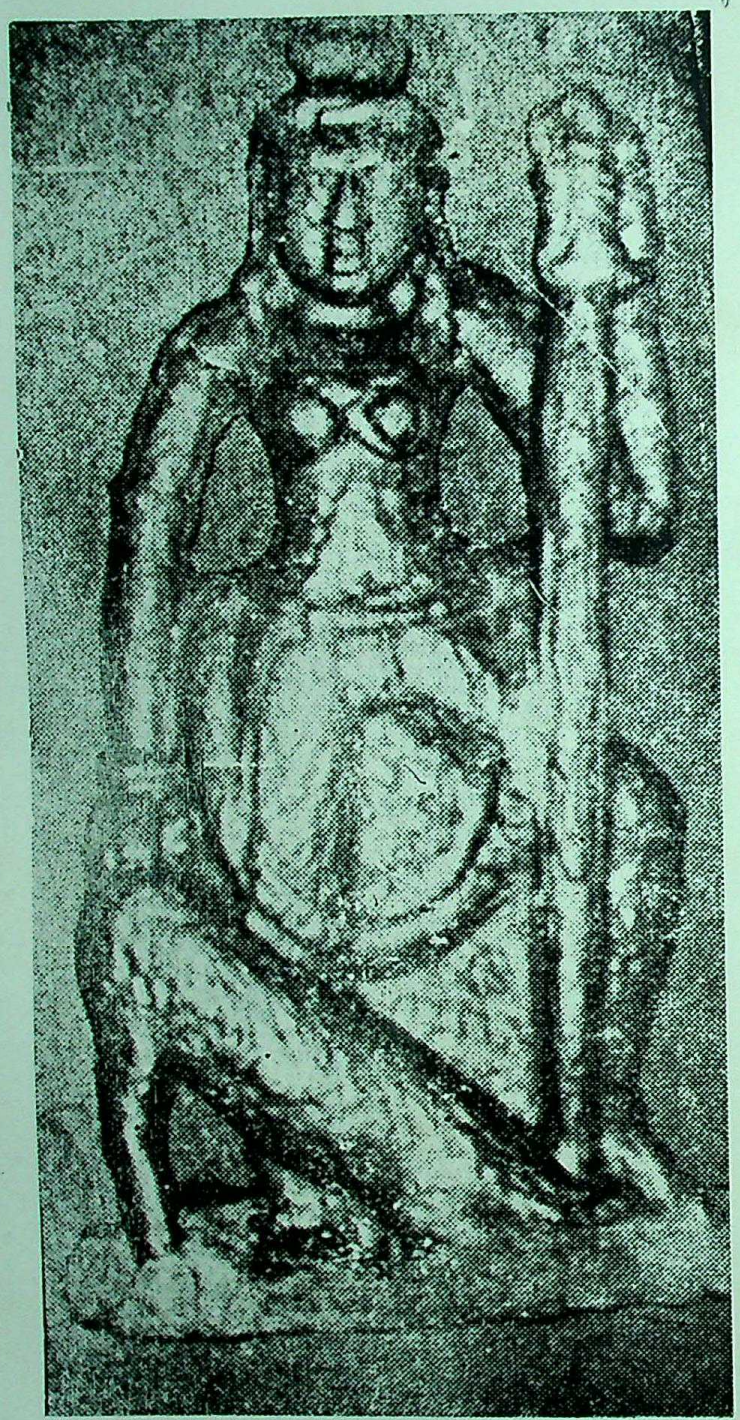

21. Two—armed Goddess, Durgadevi Temple, Kunjuru, Puttur, South Kanara.

22. Terracotta Plaque, Nagar, Rajasthan.

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23. Low Relief Figure, Devi Temple, Ambaru, Coondaru, South Kanara.

24. Samabhanga Pose of Goddess, Durgadevi Temple, Kunjuru, Udipi, South Kanara.

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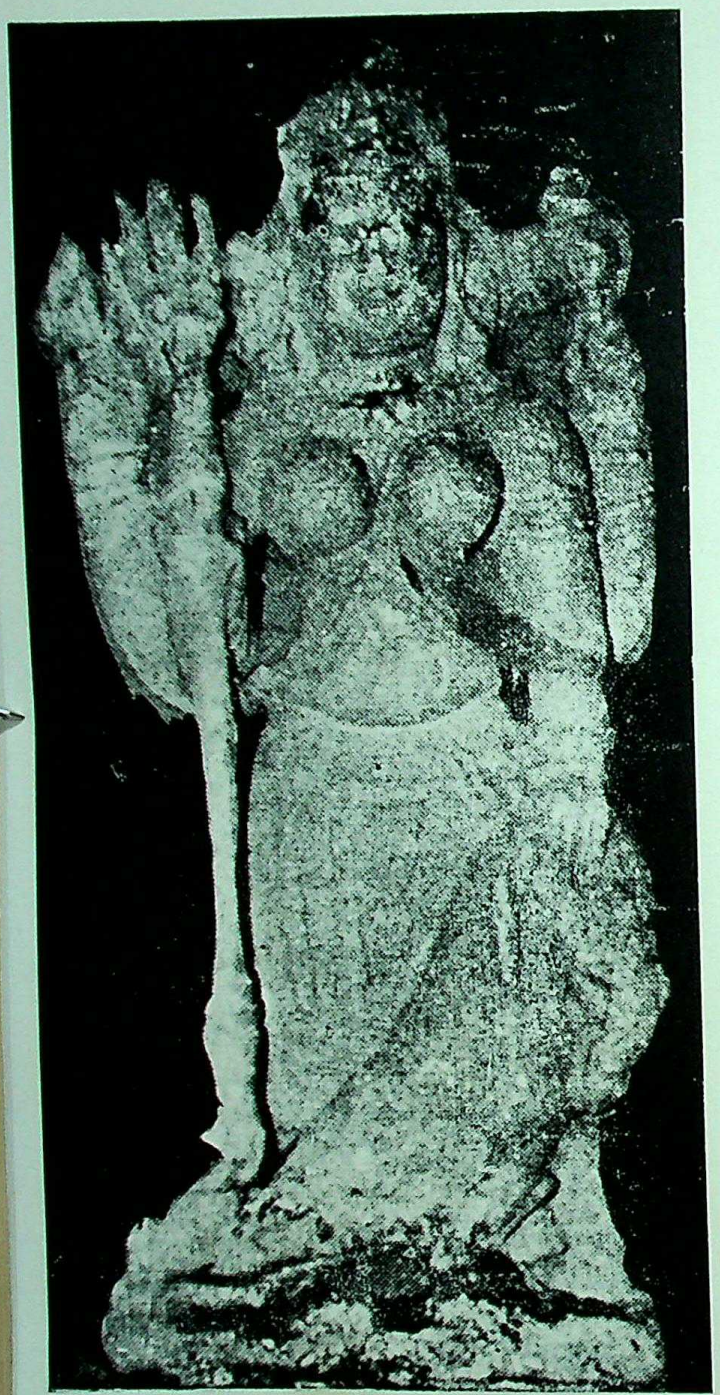

25. Chaturbhuja, Matadabettur, Puttur, South Kanara,

26. Chaturbhuja Sculpture, Durgadevi Temple, Kukkunduru, Karkala, South Kanara.

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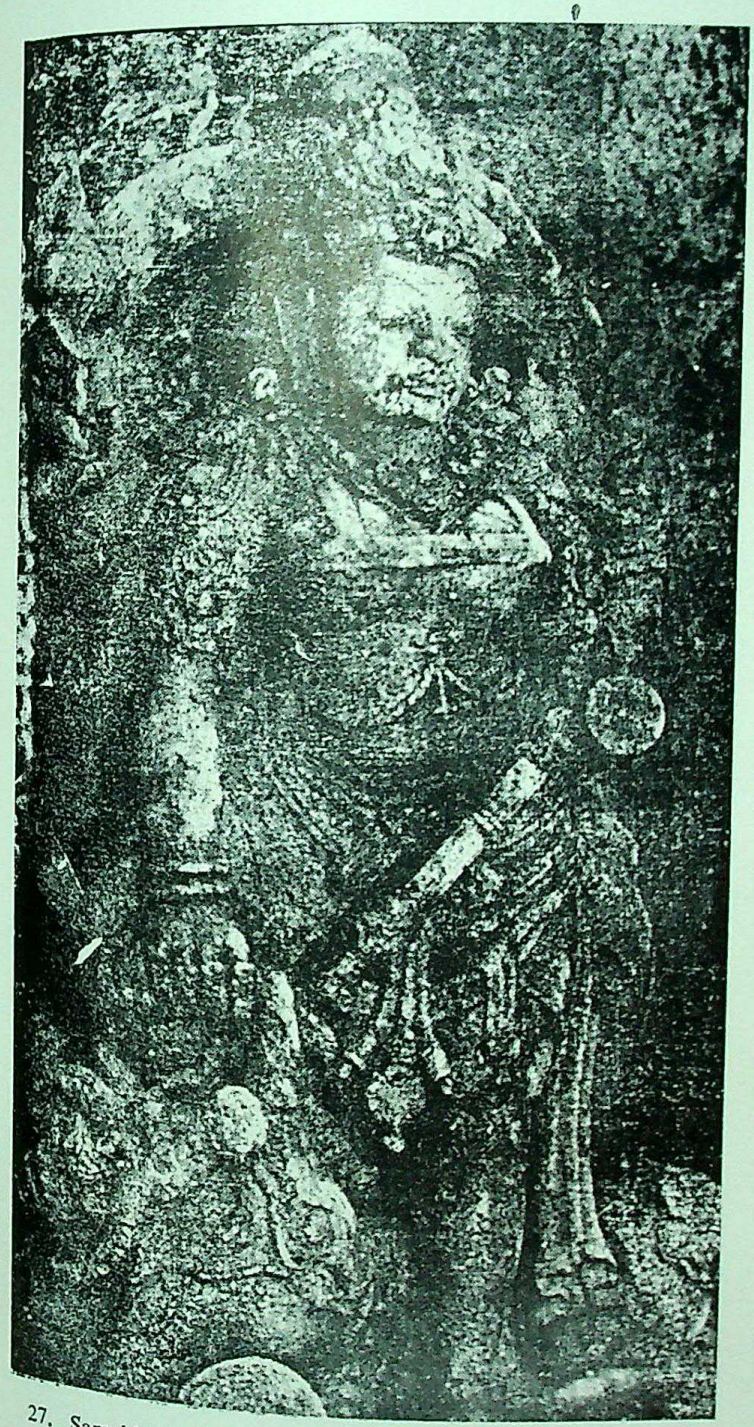

27. Samabhanga Pose, Kadiyali, Udipi, South Kanara.

28. Chaturbhuja Panel, Rameshwara Caves, Ellora, District Aurangabad.

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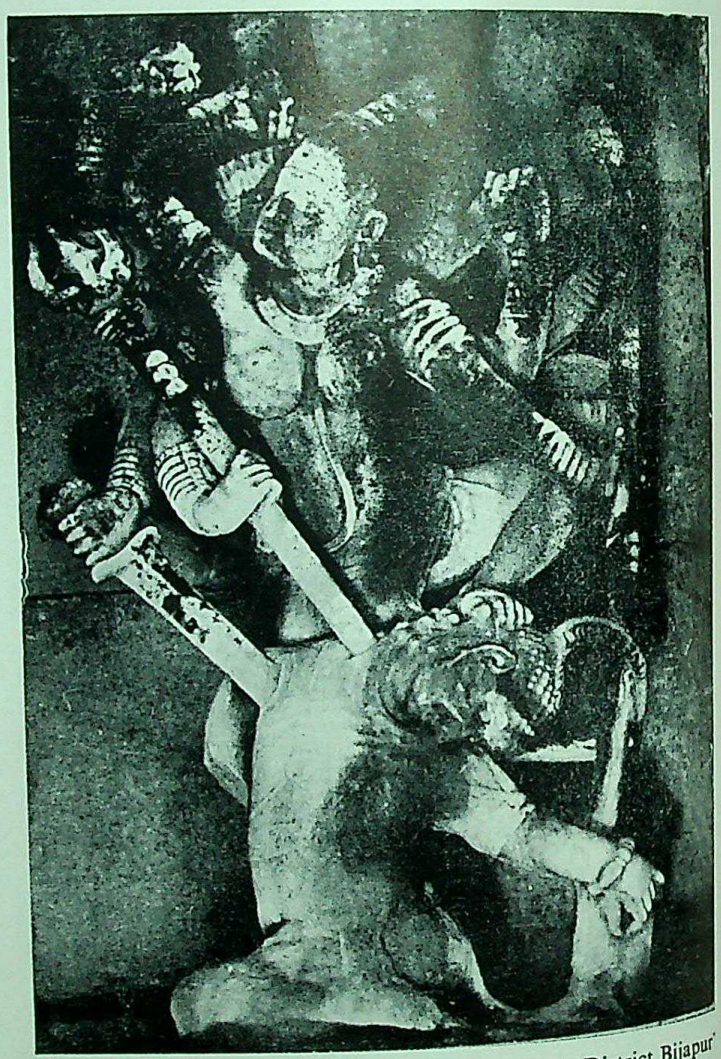
29. Terracotta, Kalibangan, District Ganganagar, Rajasthan.



30. Ferocious Figure, Sabhamandapa, Pattadakal, District Bijapur

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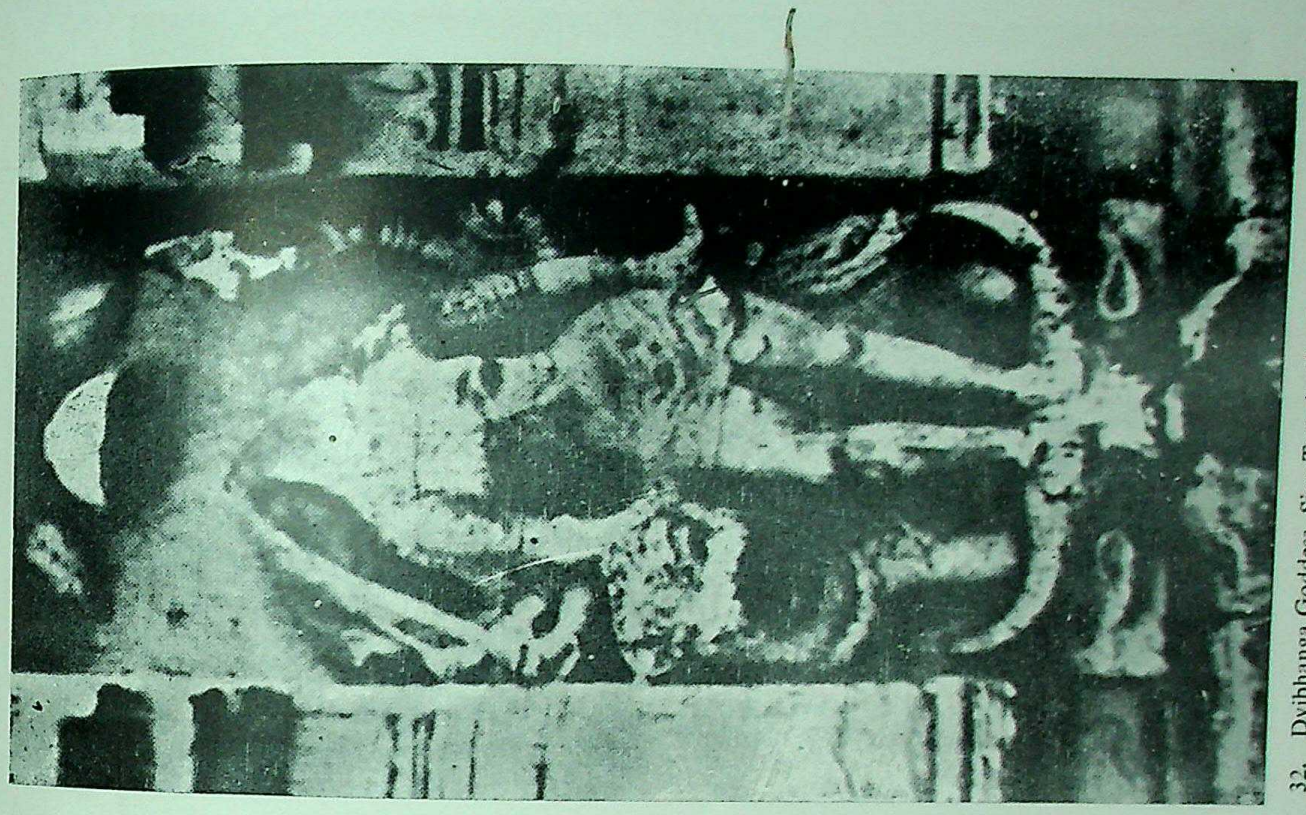

32. Dvibhanga Goddess, Siva Temple, Kondeyur.

31. Chaturbhuja Sandstone Goddess. Kushana Period, Mathura.

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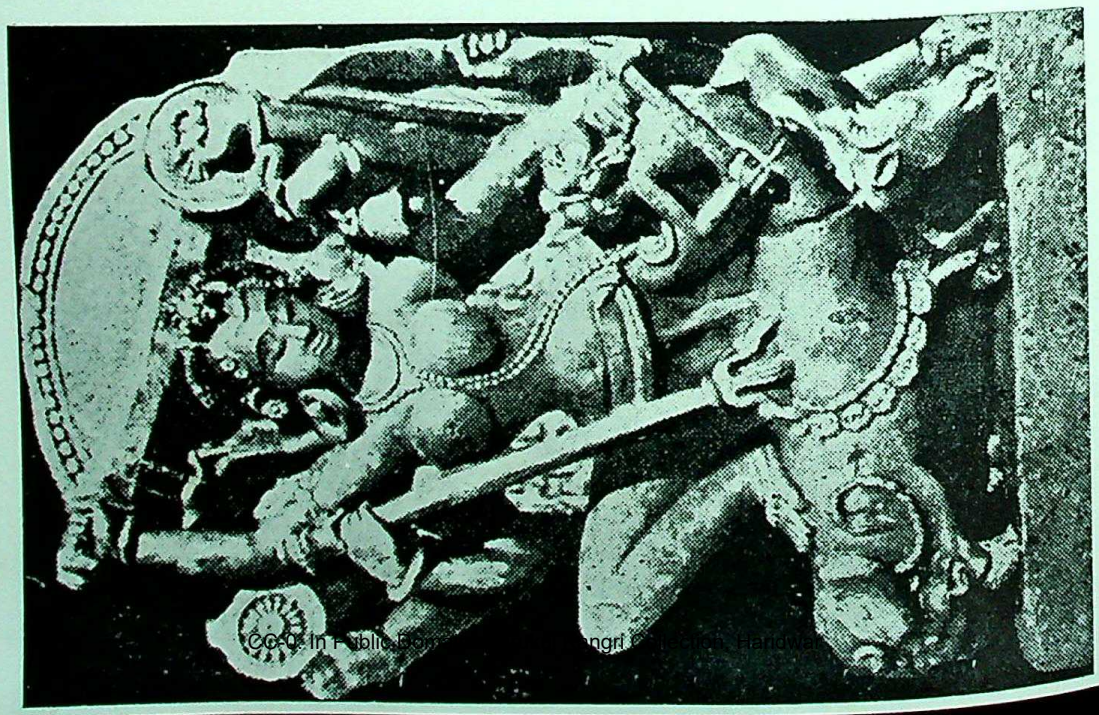
34. Calm and Smiling Goddess, Lakshamana Temple, Khajuraho, District Chhatarpur.



33. Ashtabhuja Tribhanga Goddess, Baijnath, Garhwal.

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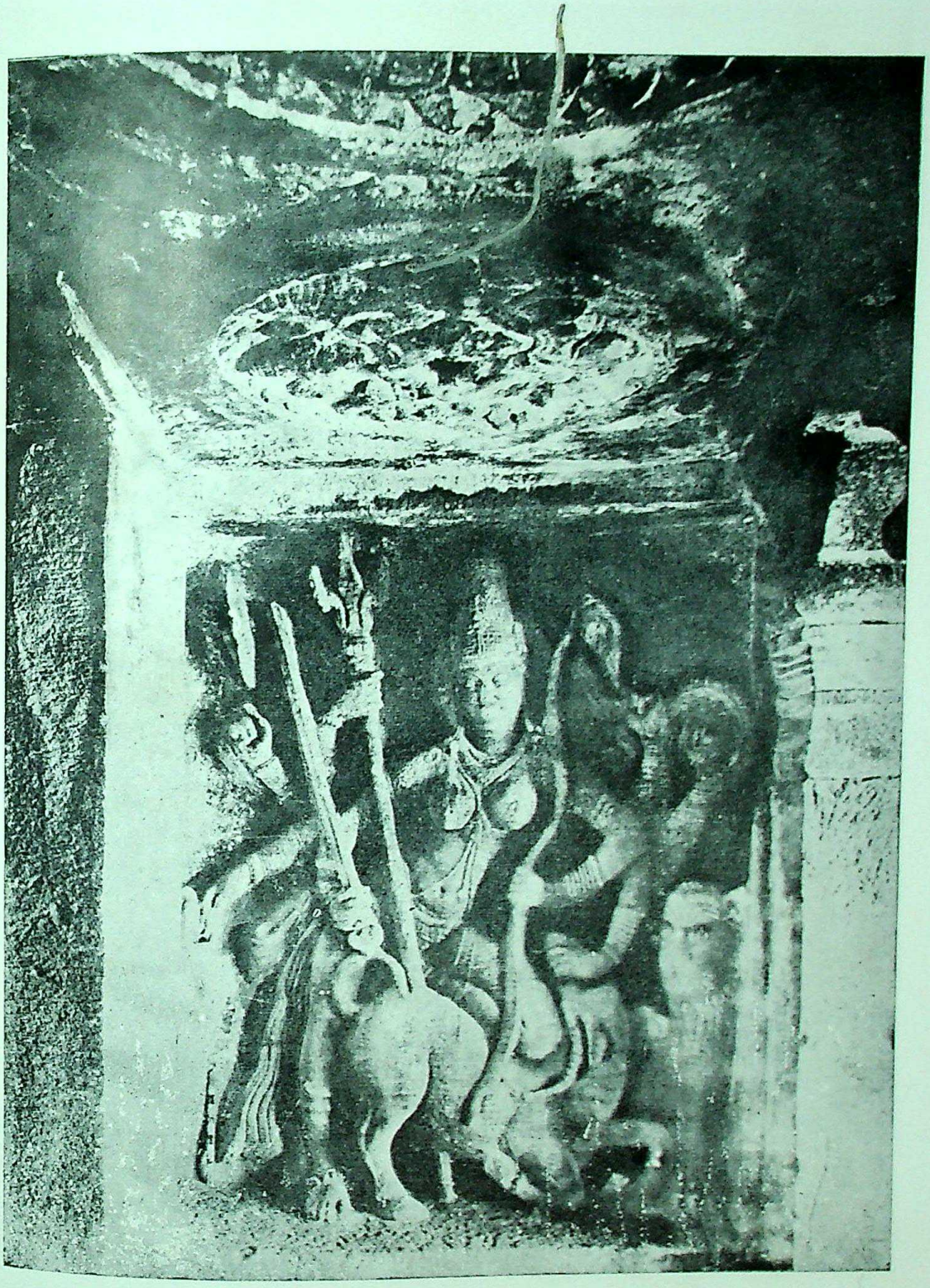

35. Vigorous Figure, Badami, District Bijapur.

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36. The Chaturbhuja Goddess, Badami, District Bijapur.

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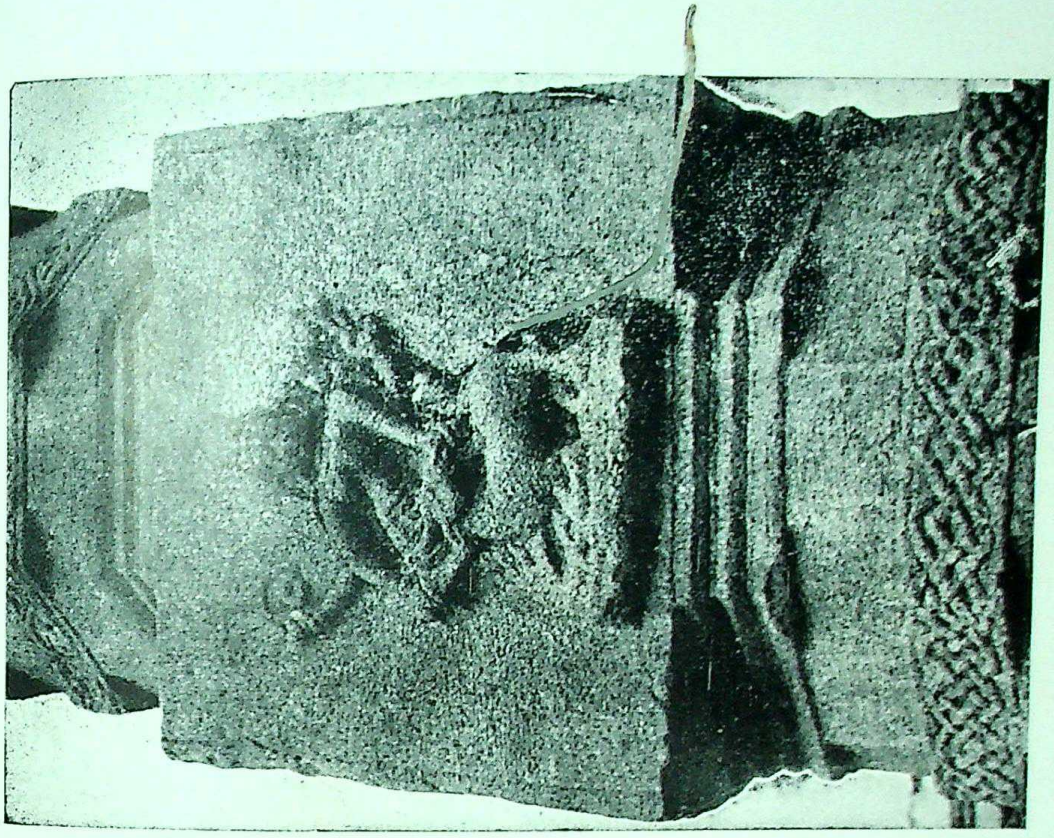

38. On a Pillar, Vithala Temple, Kamalapura, District Bellary.

37. A Bas-relief, Jalakanteswar Temple, Vellore, Madras.

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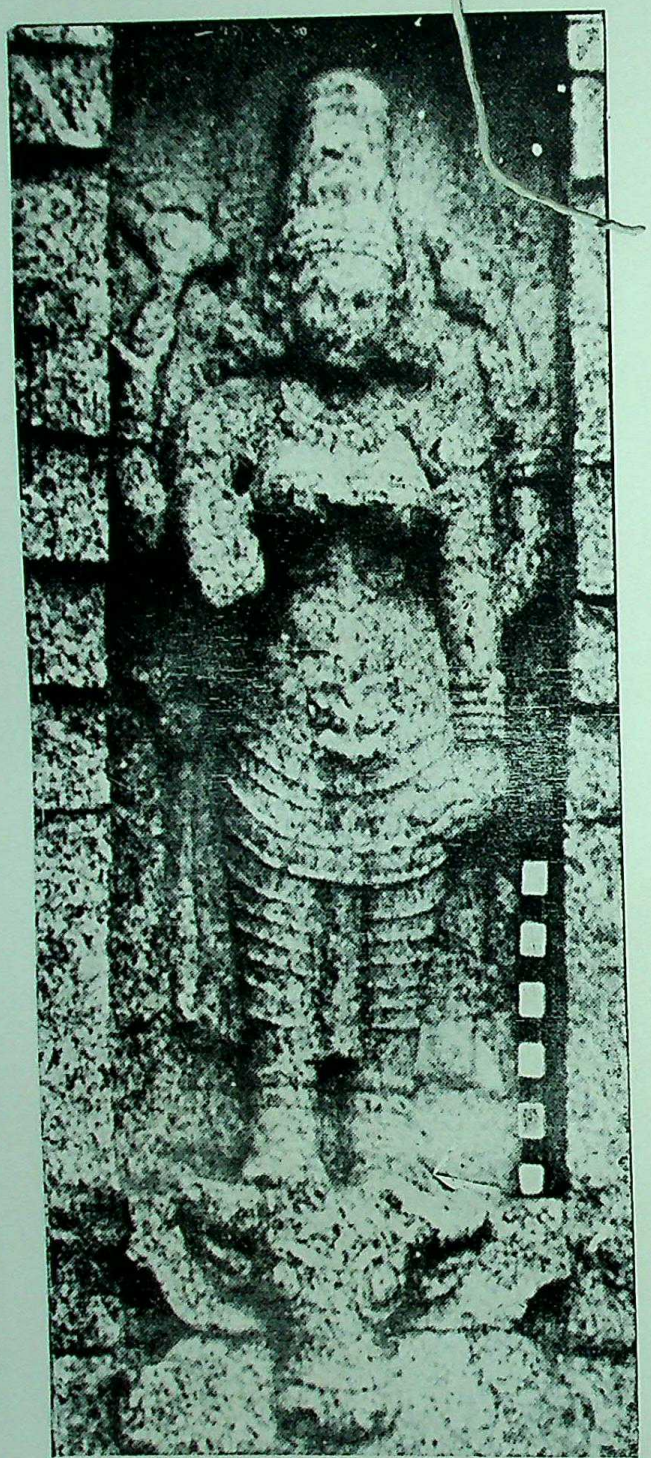
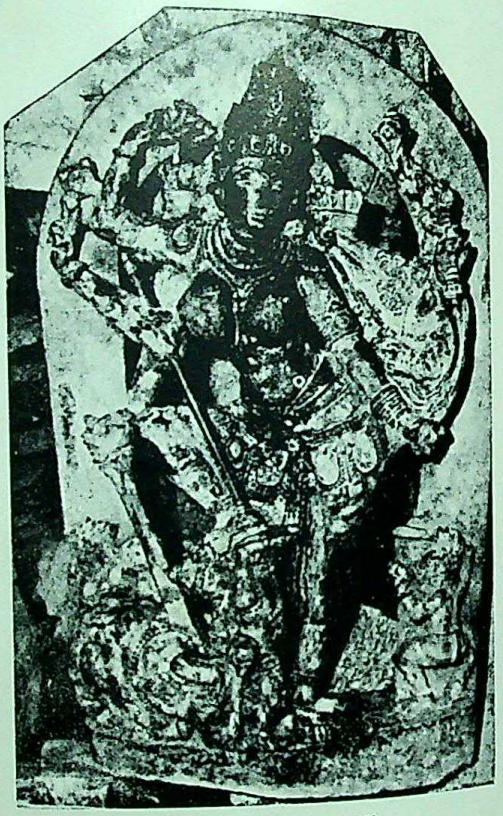


39. A Calm Figure, Mosale, District Hassan.



40. Tribhanga Goddess, Bagali.

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41. Ashtabhuja Tribhanga Goddess, Bagali, District Bellary

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42. Hoysala Sculpture, Halebid Museum, Halebid, District Hassan.

43. Tribhanga Mudra, Mosale, District, Hassan.

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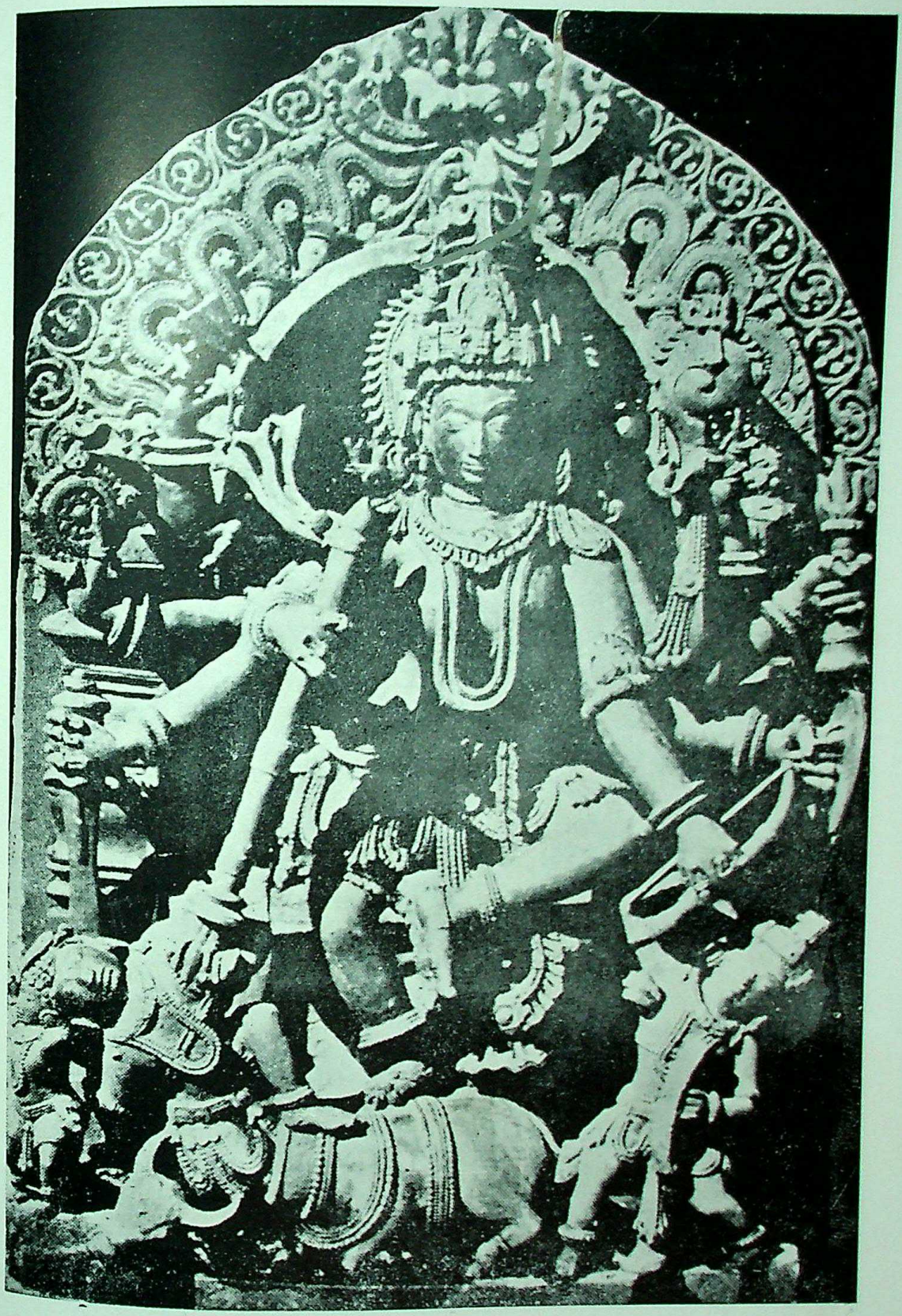

44. Hoysala School Specimen, Unique Figure, Belur, District Hassan.

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45. Dasbhuja Sculpture, Hoysaleswara Temple, Halebid, District Hassan.

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46. Beautiful Panel, Somanathpur, District Mysore.

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47. Lavishly Ornamented Hoysala Figure, Arkeri, District Chennarayapatna

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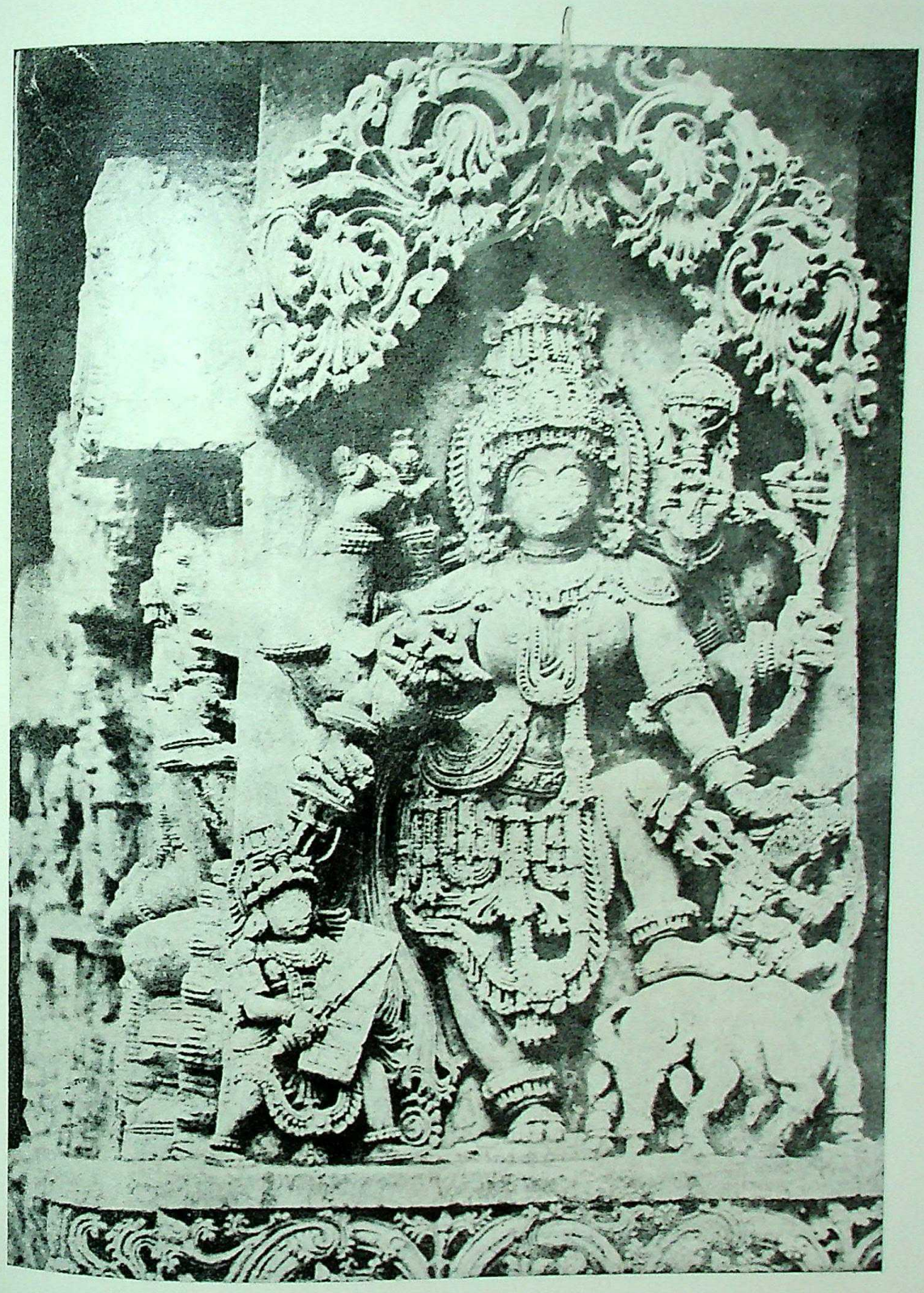

48. Dwarfish Image, Hoshahallally, District Mandya.

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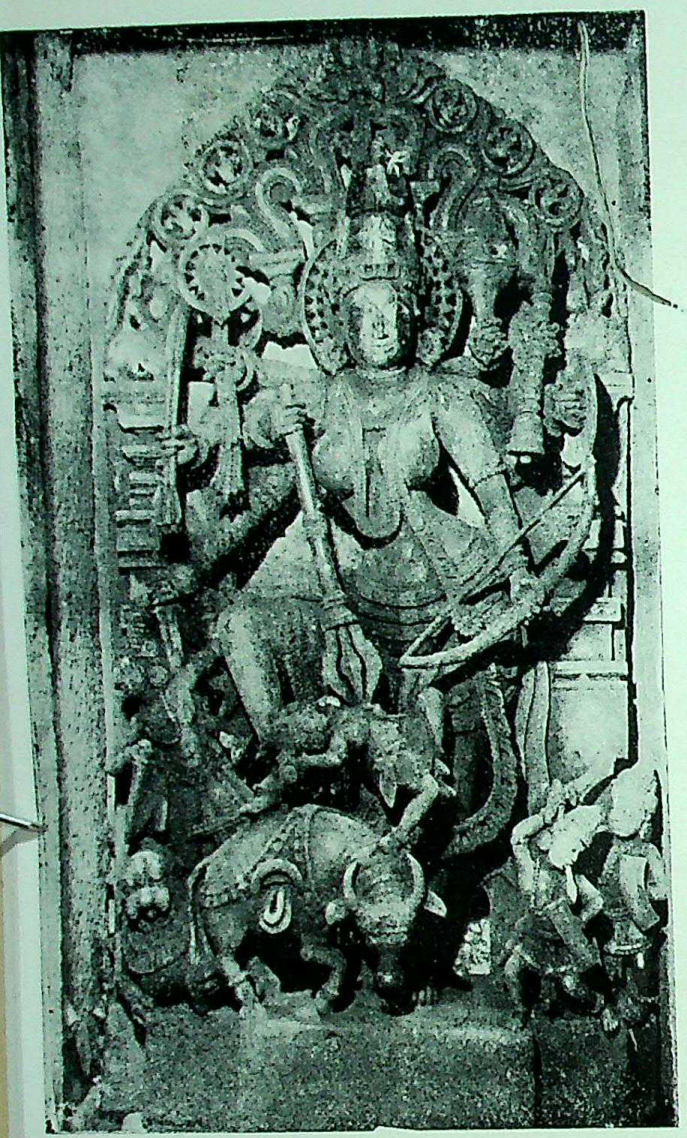

49. Ashtabhuja Goddess, Saineshwara Temple.

50. Goddess in Charming Mudra, Nuggehalli.

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51. Hoysala Specimen, Basorol, District Mandya.

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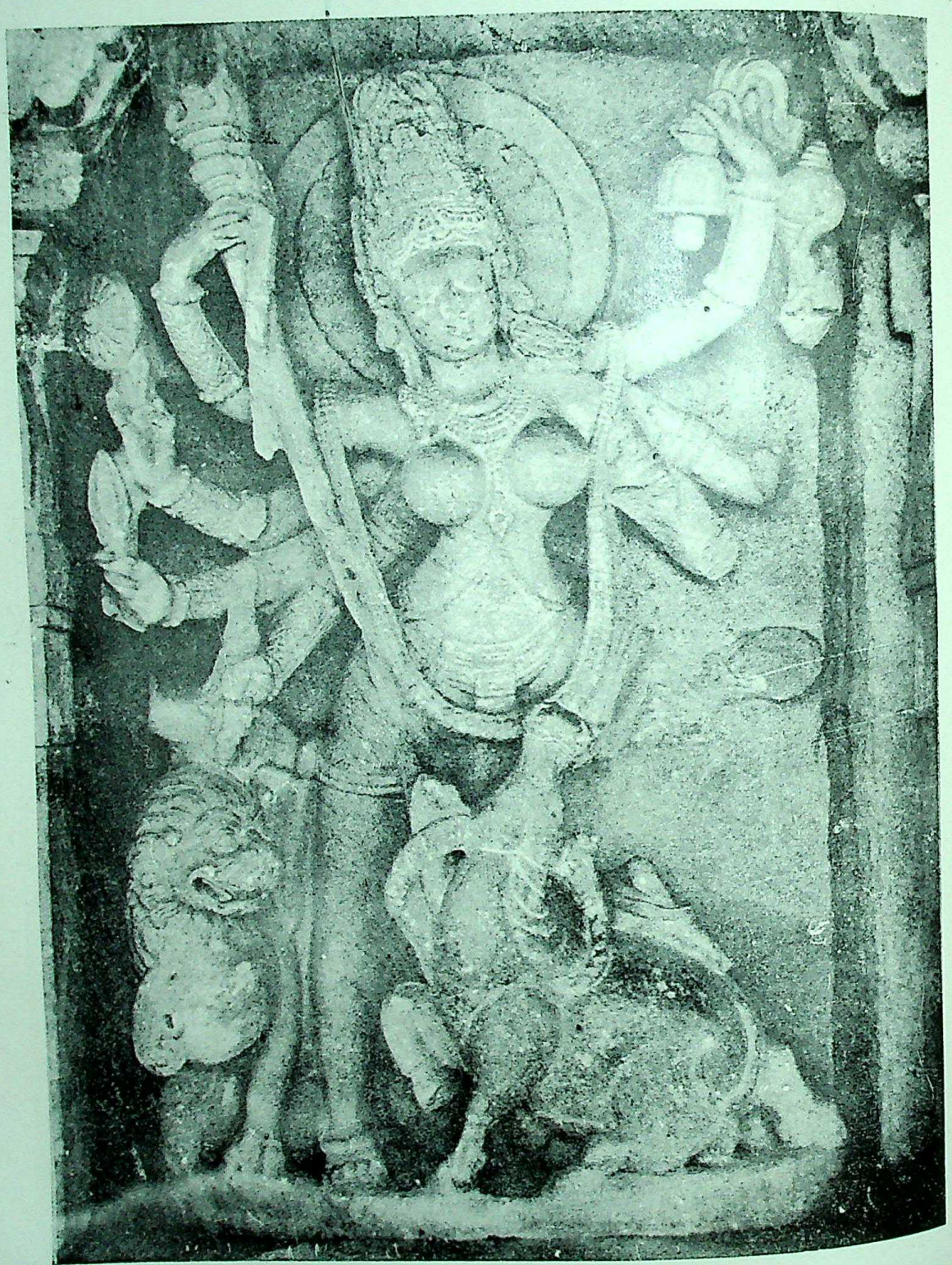

52. An Elegant Ashtabhuja Goddess, Durga Temple, Aihole, District Bijapur.

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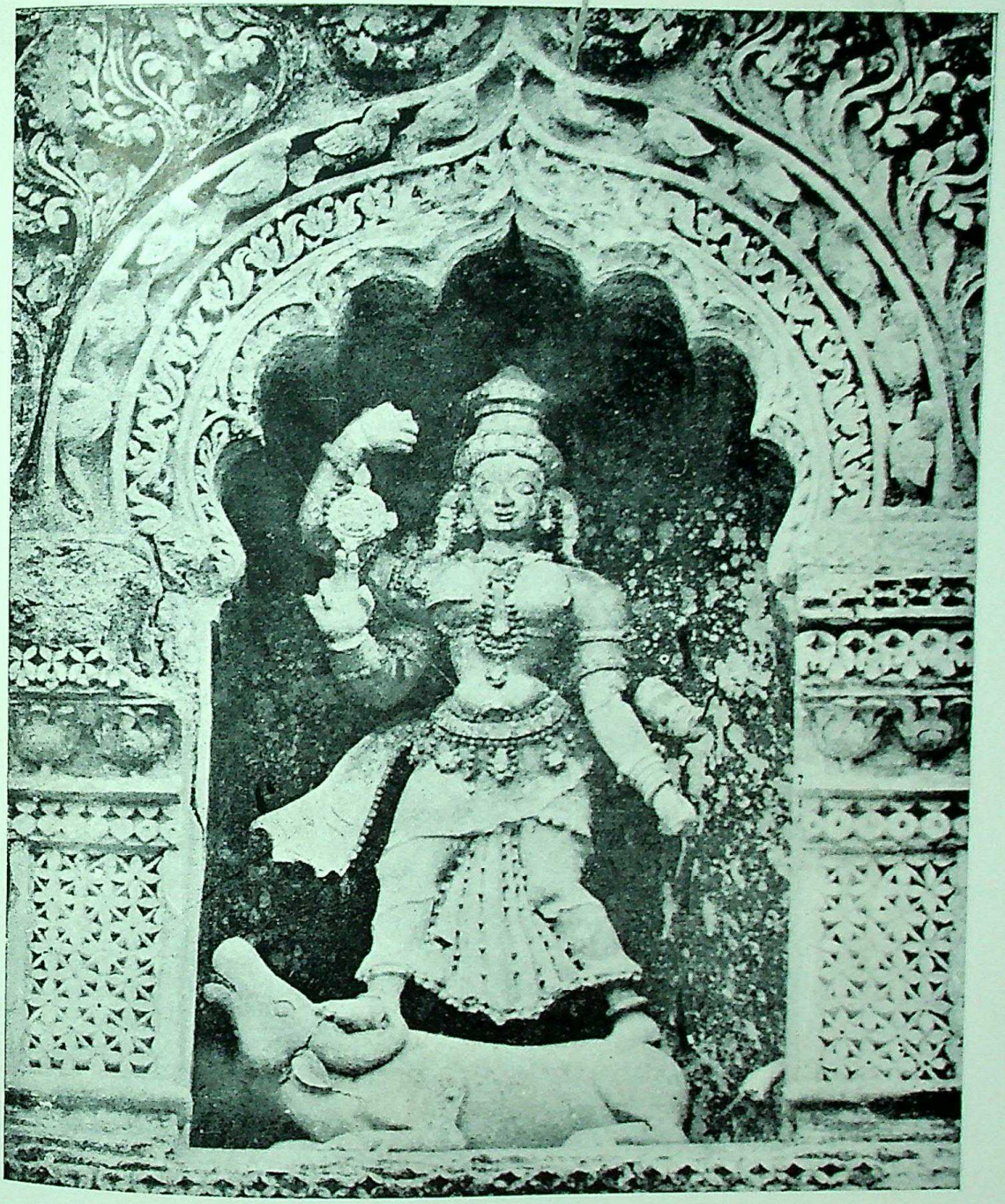

53. Stucco Figure, Nanjanagud, District Mysore.

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54. The Dasbhuja Devi's Sculpture, Lakshmana Temple, Khajuraho.

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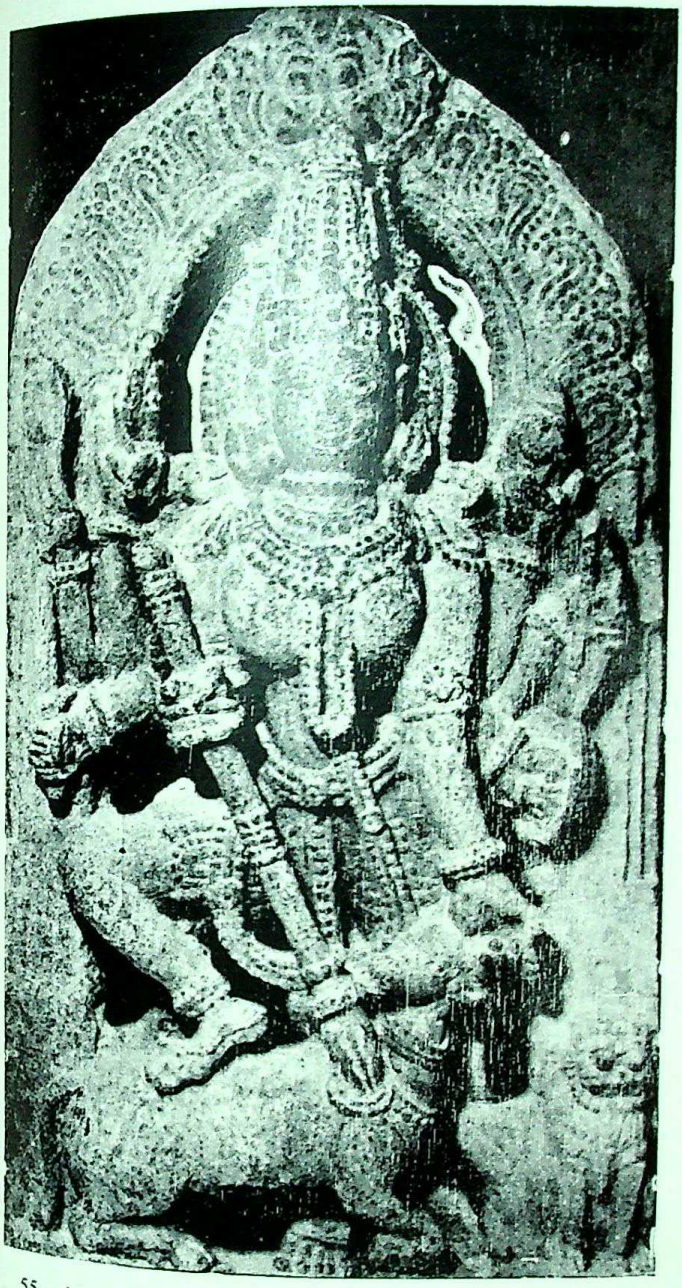
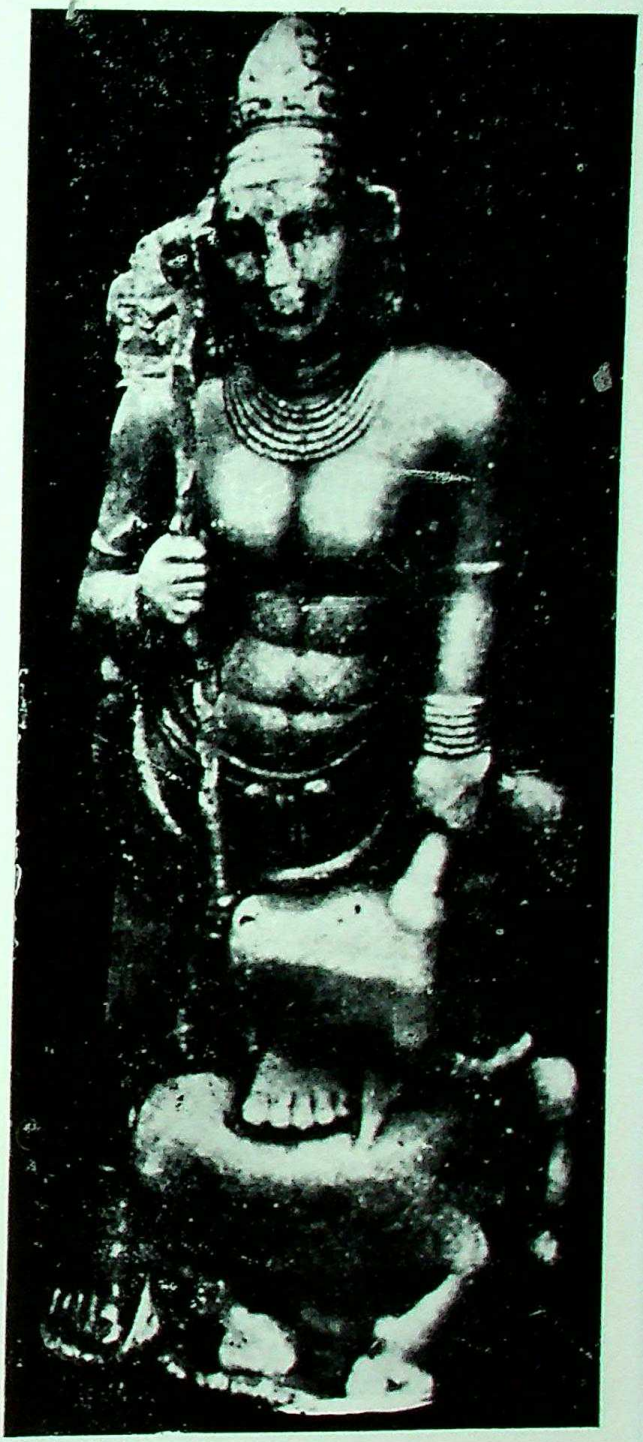


55. Mudra Depiction of Goddess, Shimoga Museum.



56. The Dribhuja Goddess, Talkad Mysore.

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57. Ashtabhuja Figure, Chitrapur Matha, Sirsi, North Kanara

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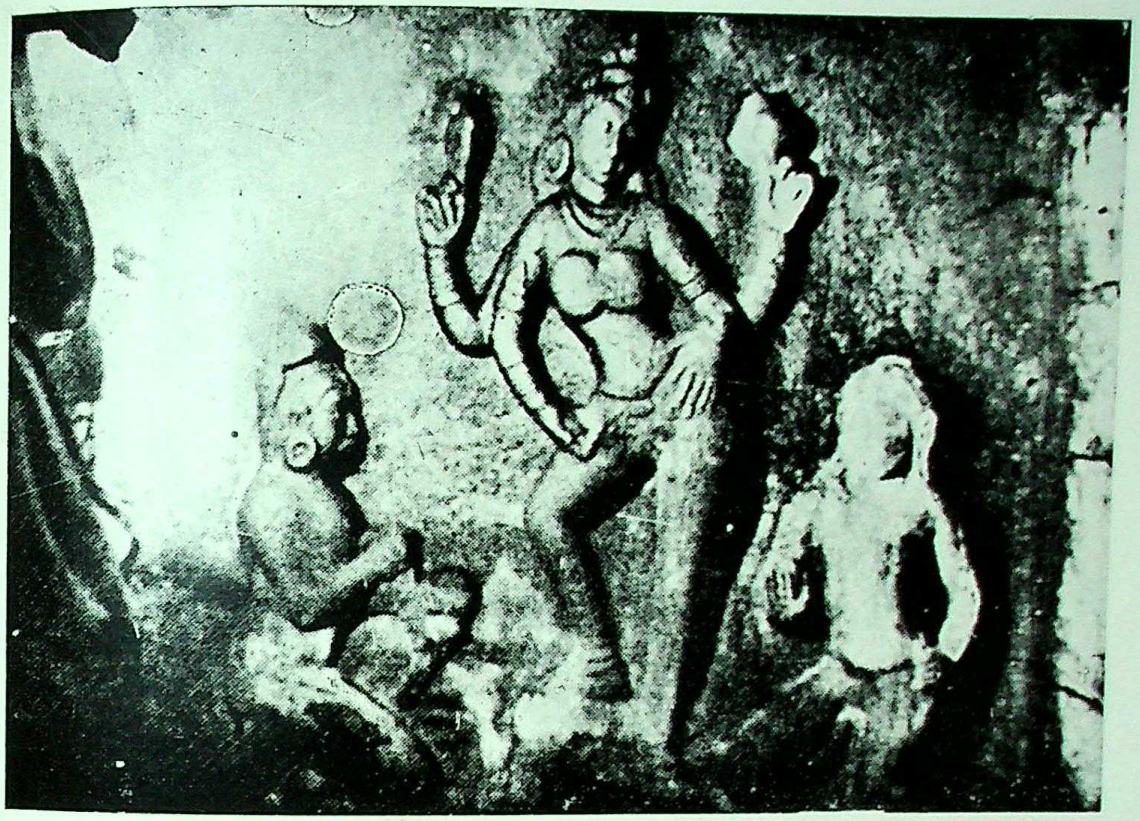
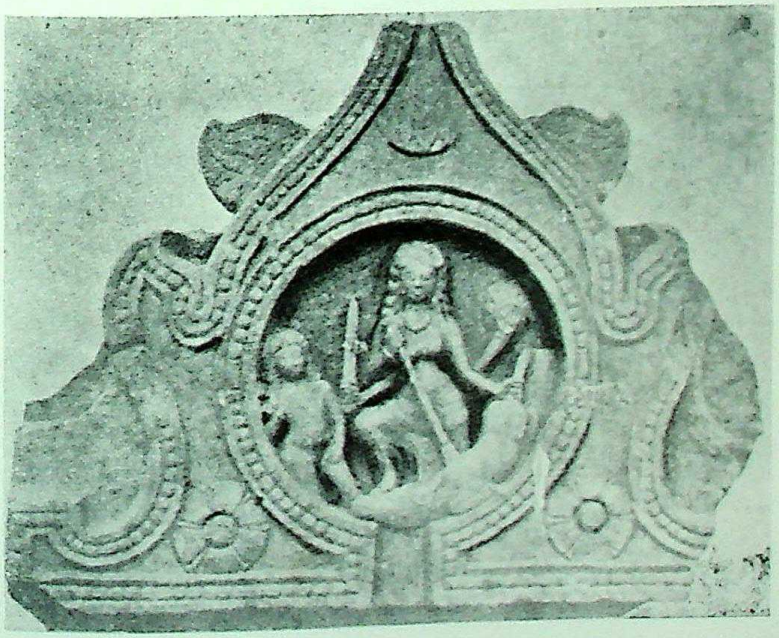


58. Rock Surface, Singavaram, Tamilnadu.



59. The Chaturbhuja Goddess, Siva Temple, Bhumara.

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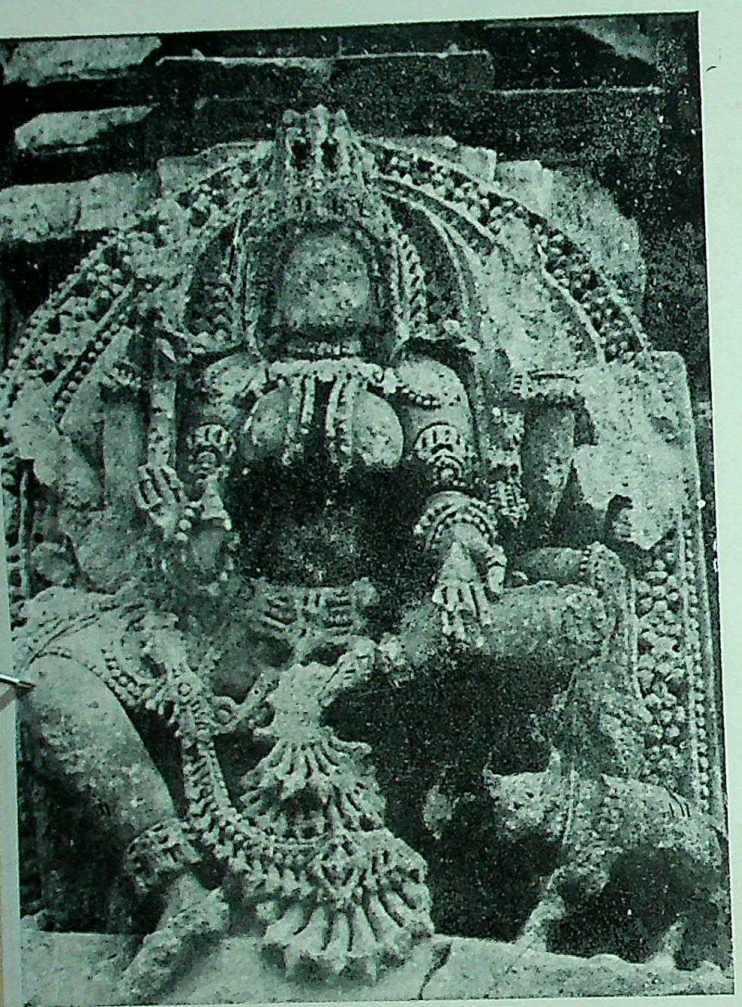
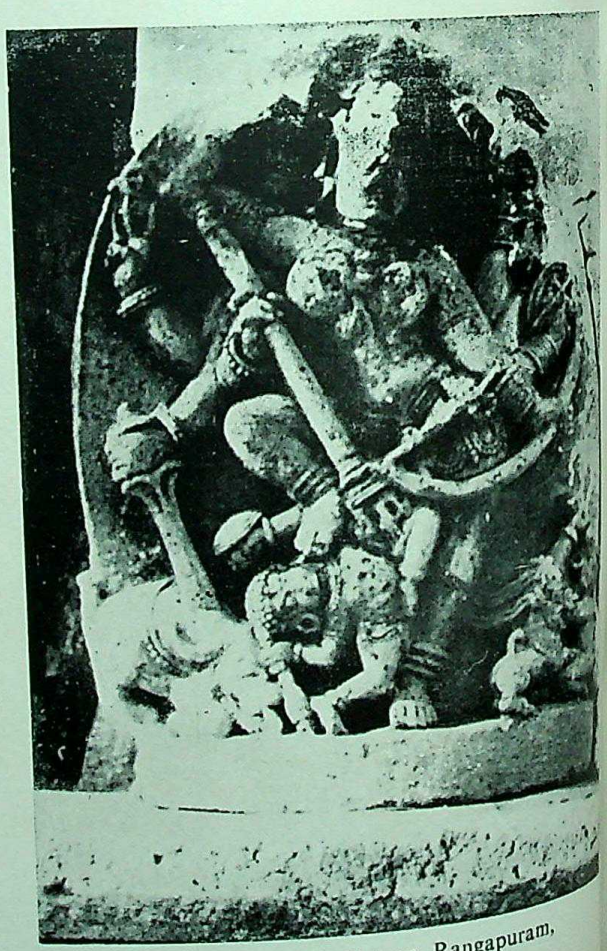


60. Goddess in Katyavalambi Mudra. Bhimamangala, District Tumkur, Karnataka.



61. Goddess Killing the Demon, Rangapuram, District Bellary.

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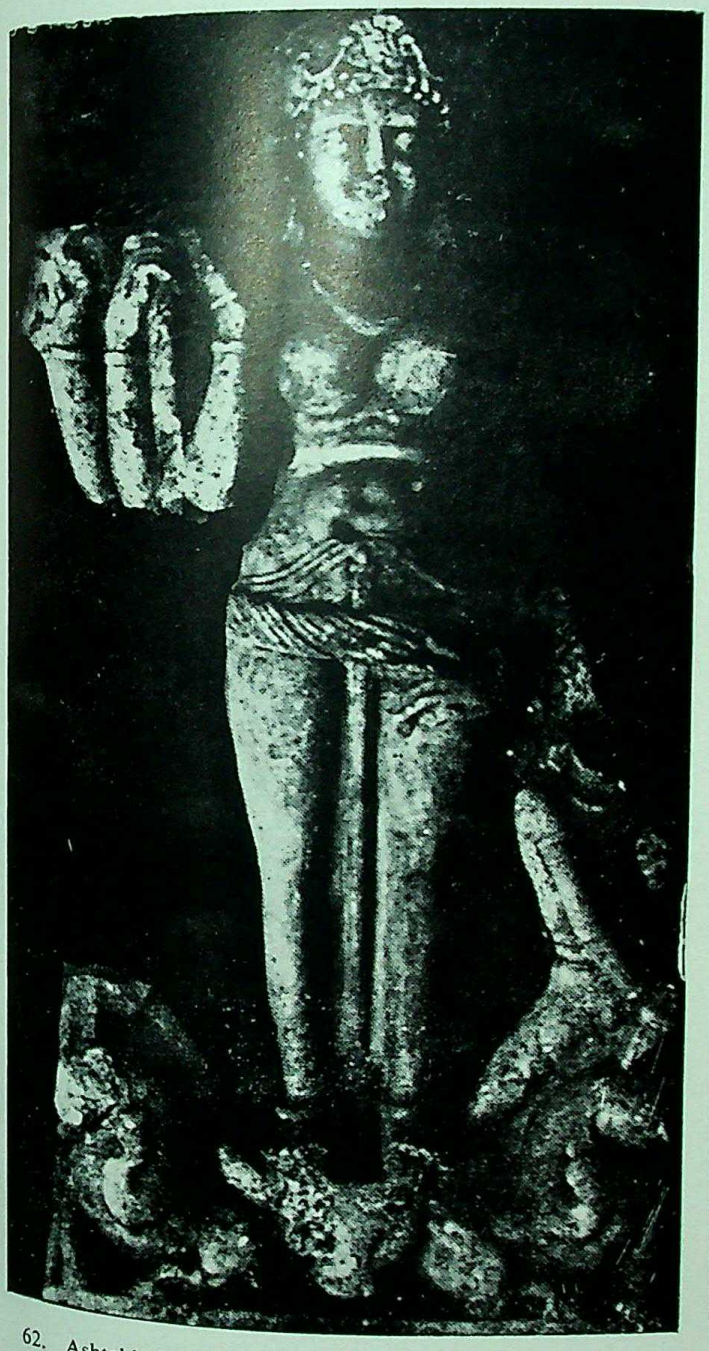

62. Ashtabhuja Samabhanga Mudra, Besnagar, (Kept in Gwalior).

63. Ashtabhuja, Vaideshwara Temple, Talkad, District Mysore.

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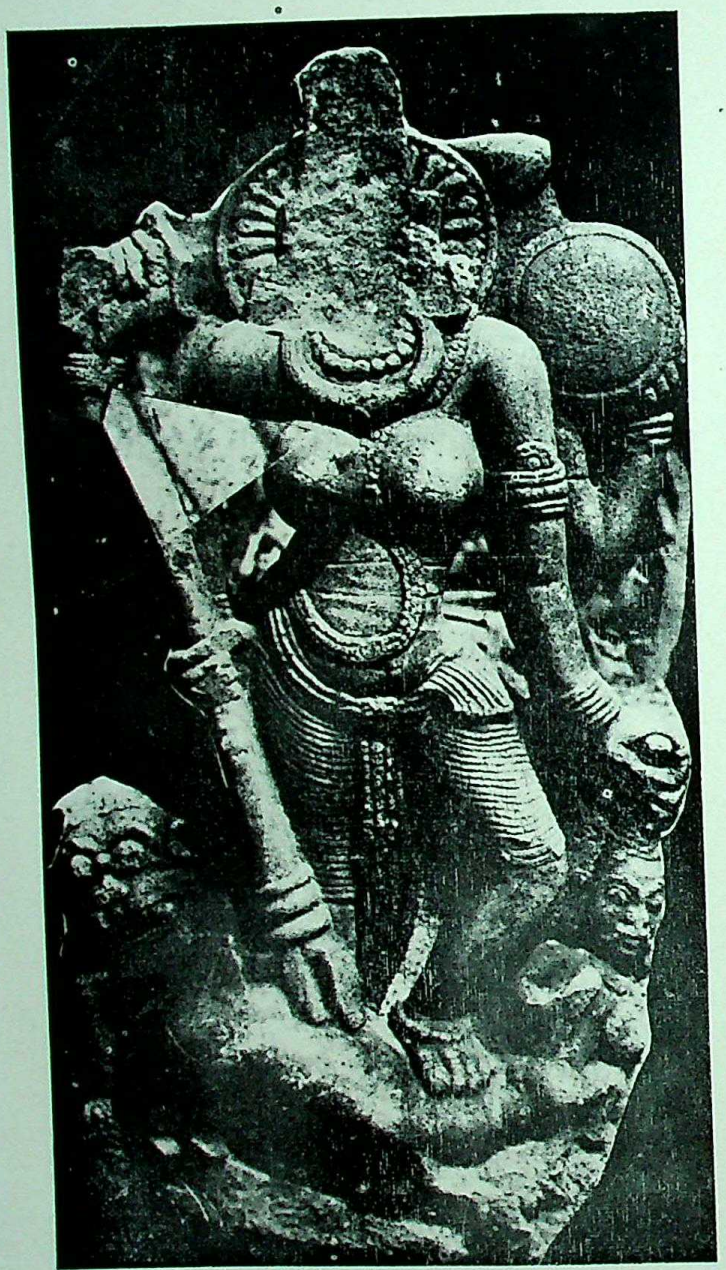
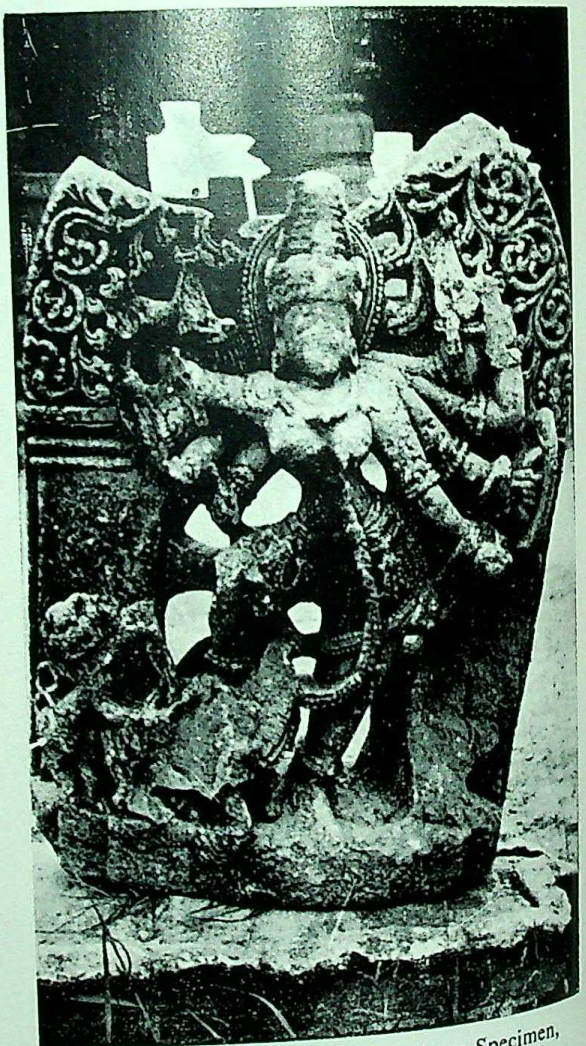


64. Kedareshwar Temple, Belgavi.



65. An Exquistely Carved Chalukyan Specimen, Kateshwar Temple, Bagali, District Bellary.

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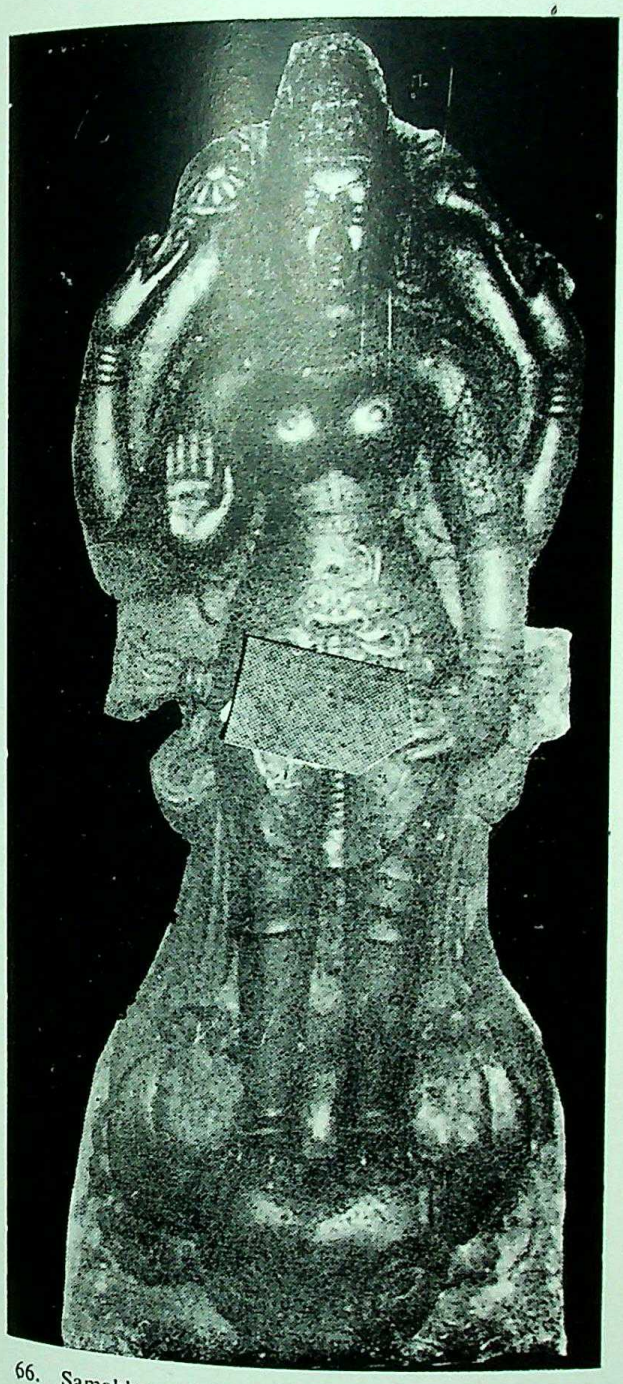

66. Samabhanga Figure, Halle-allur District Mysore

67. Ashtabhuja Goddess, Vaideswara Temple, Talkad, District Mysore.

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68. Chaturbhuja Goddess, Bhimeshwara Temple, Neelgunda, District Bellary.

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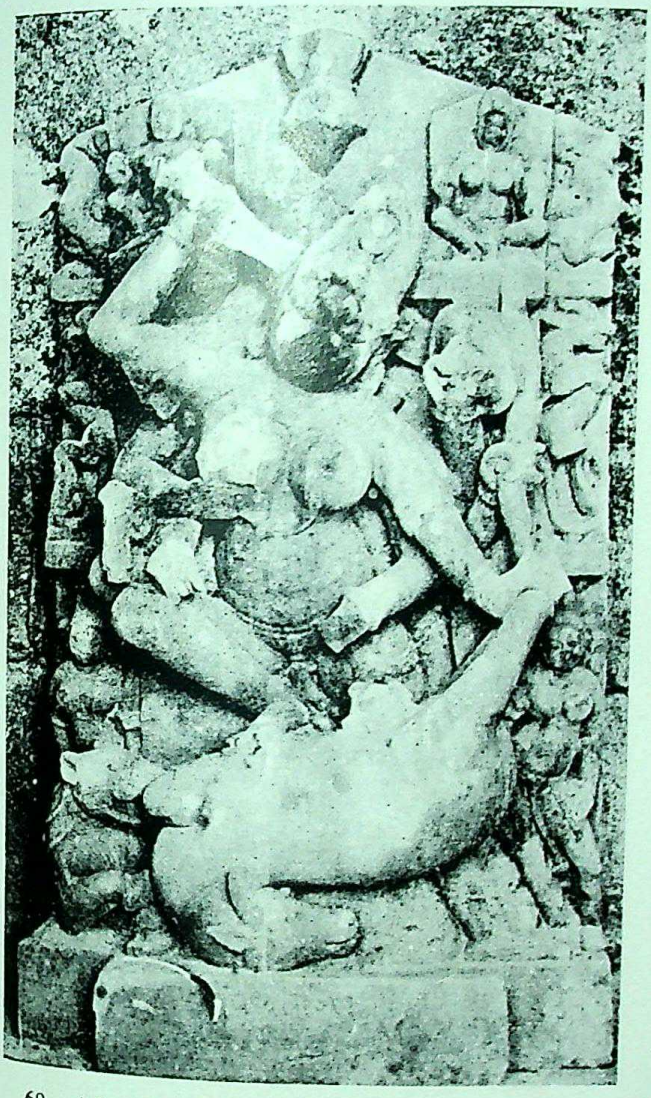

69 Ashtabhuja Devi, Chousathyogini Temple, Khajuraho, District Chatarpur.

70. Dasbhuja Goddess, Dulmi, Manbhum, Bengal.

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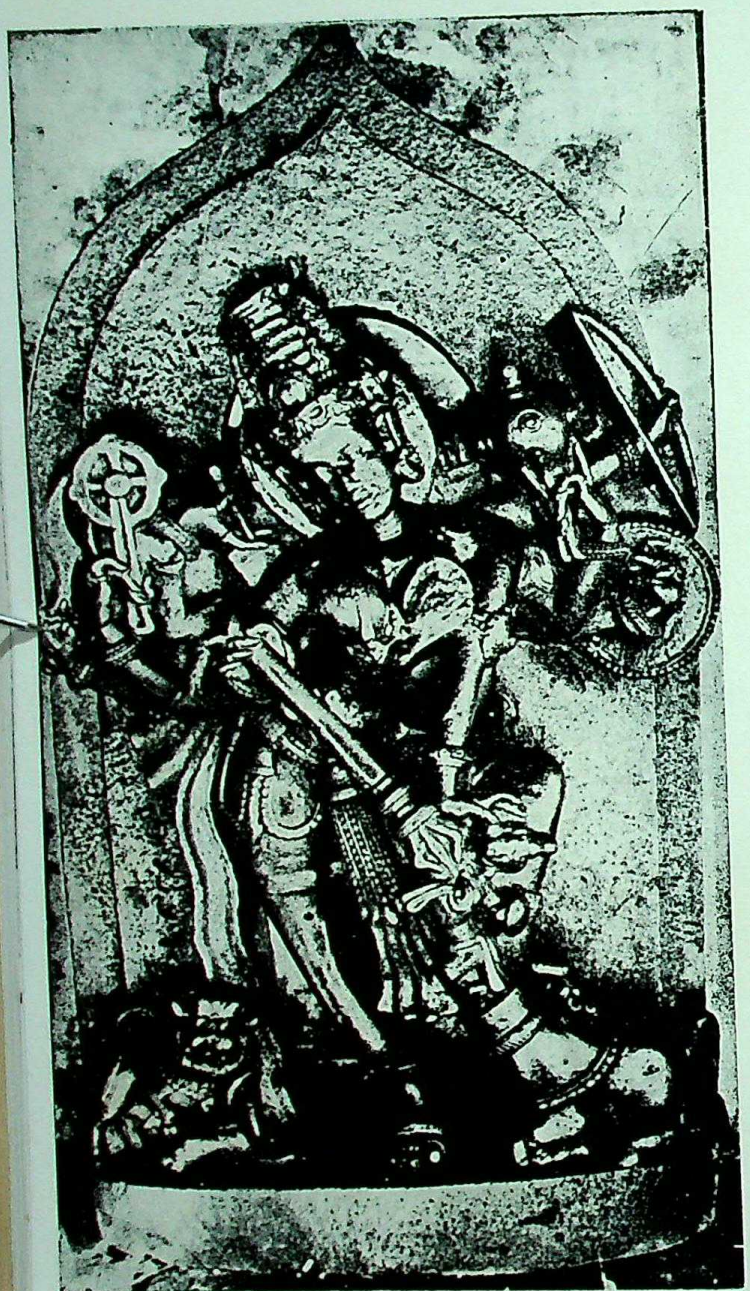

71. Charming Tribhanga Mudra, Basavna Deva Temple, Tambur, District Dharwar.

72. Anthropomorphic form Lakshmeshwar Temple, Avani, District Kolar.

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73. Anthropomorphic Figure, Durga Devi Temple, Udipi Baiglure, Udipi.

74. Chaturbhuja Sculpture, Devi Temple, Gundmi, Udipi South Kanara.

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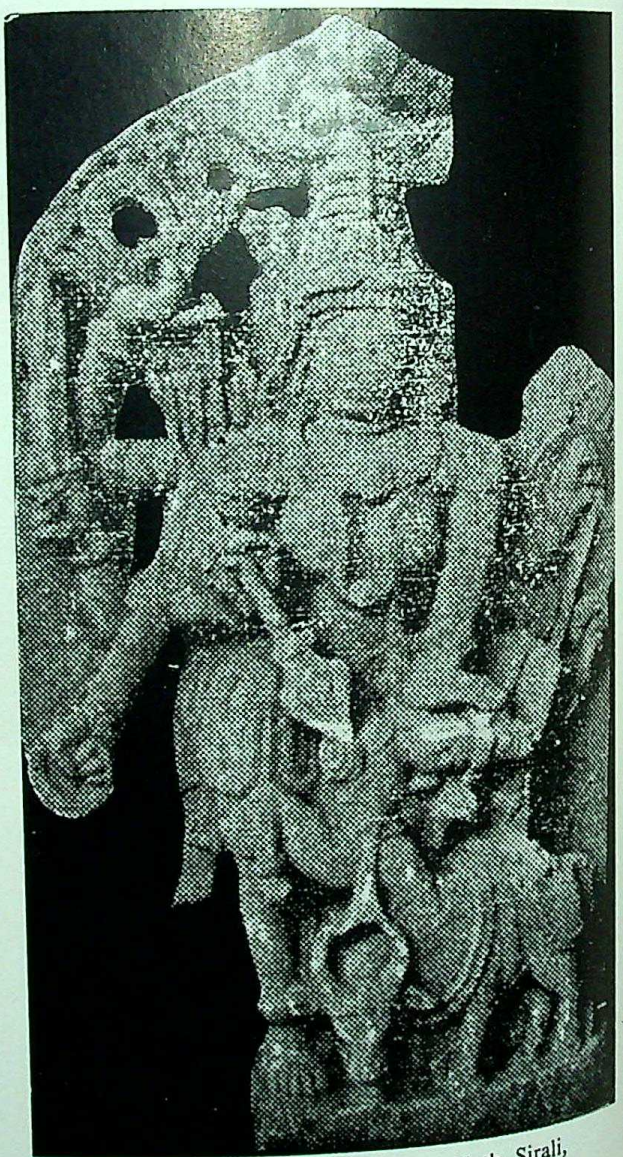
75. Pratylalidha Mudra, Sabhamandapa, Galeshwar Temple, Galganath, District Dharwar.



76. Ornamented Figure, Chitrapur Nath, Sirali, North Kanara.

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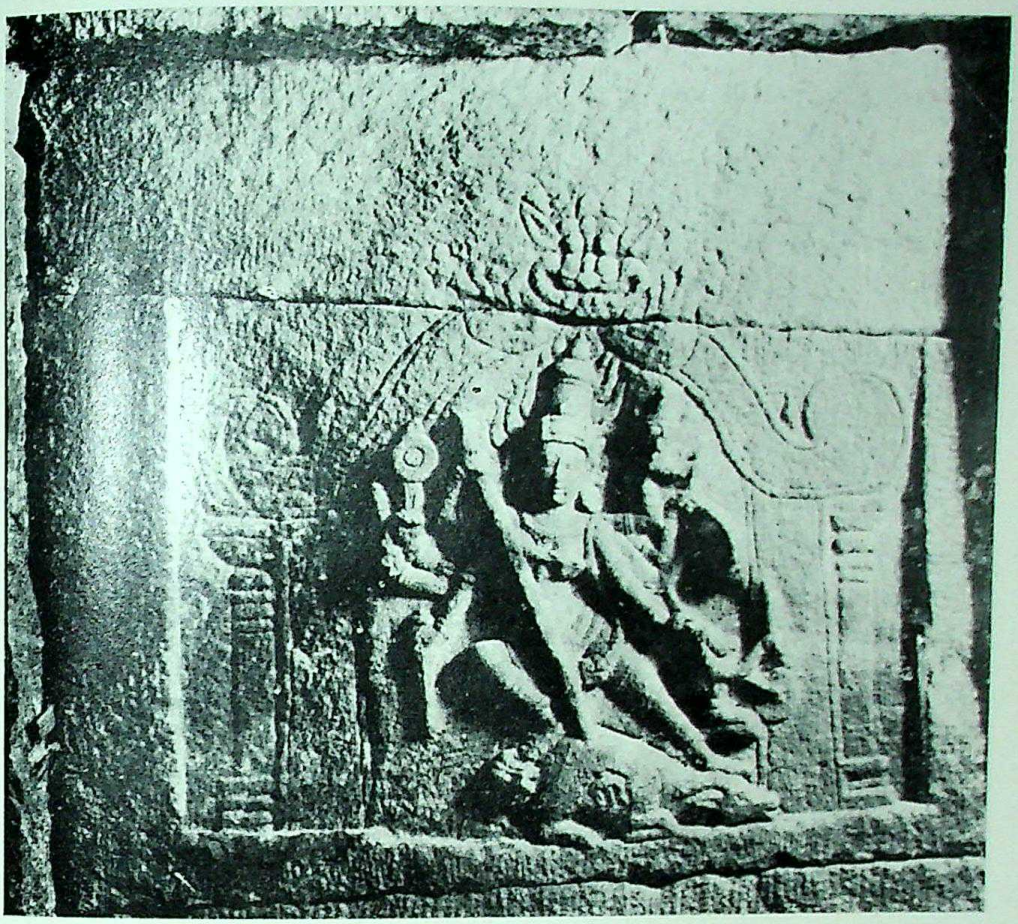
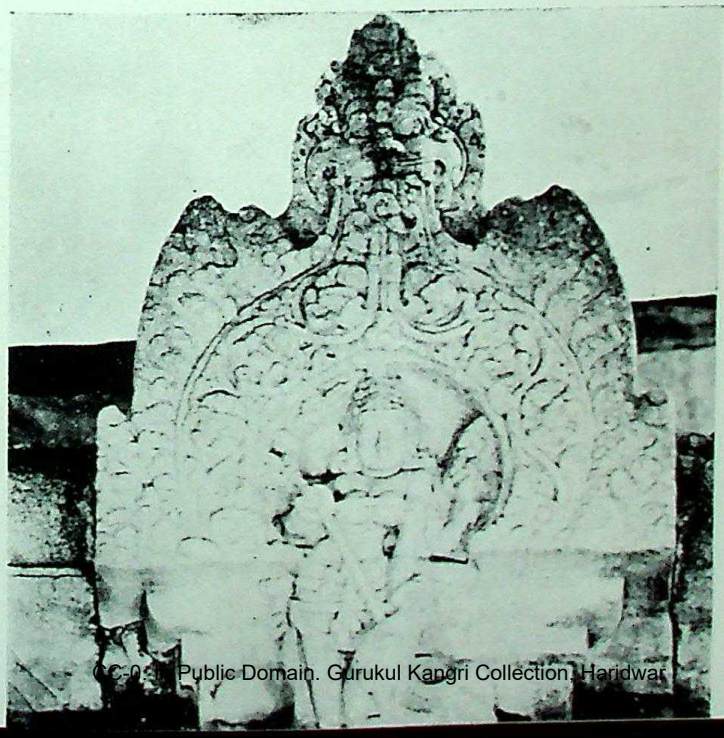


77. Low relief Panel, River Bank, Hampi, District Bellary.

78. Relief Panel, Bhoganandishwara Temple, Avani, District Kolar.



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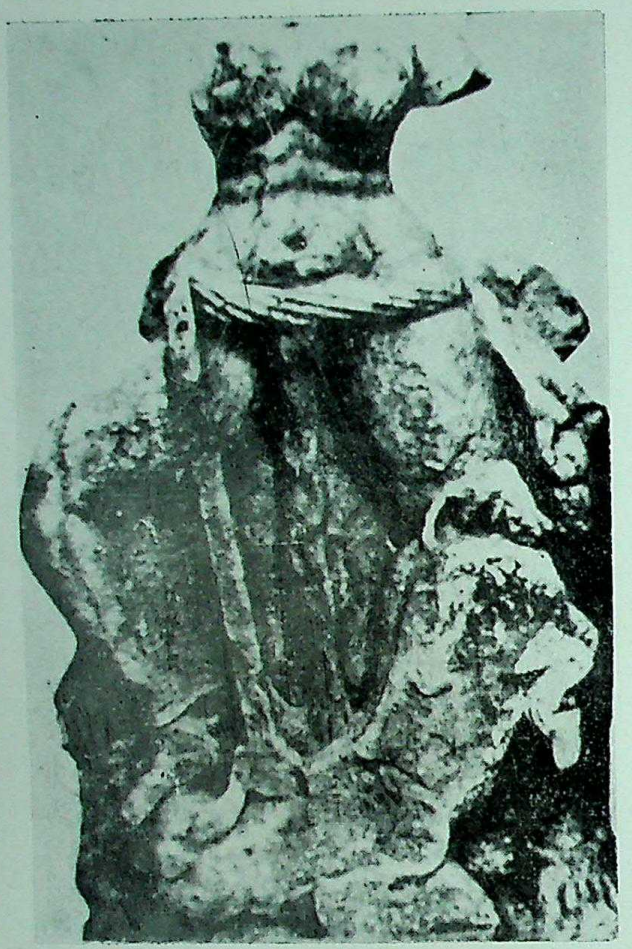
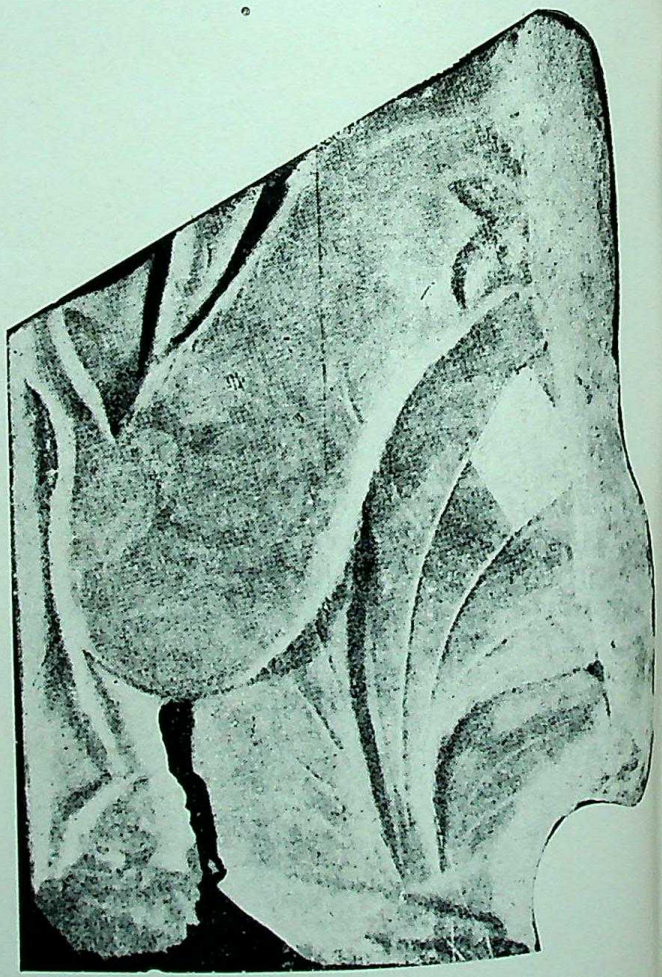


79. Goddess, Maitrikas of Vallabh.



80. Fragmentary Plaque, Karavan, Vadodara.

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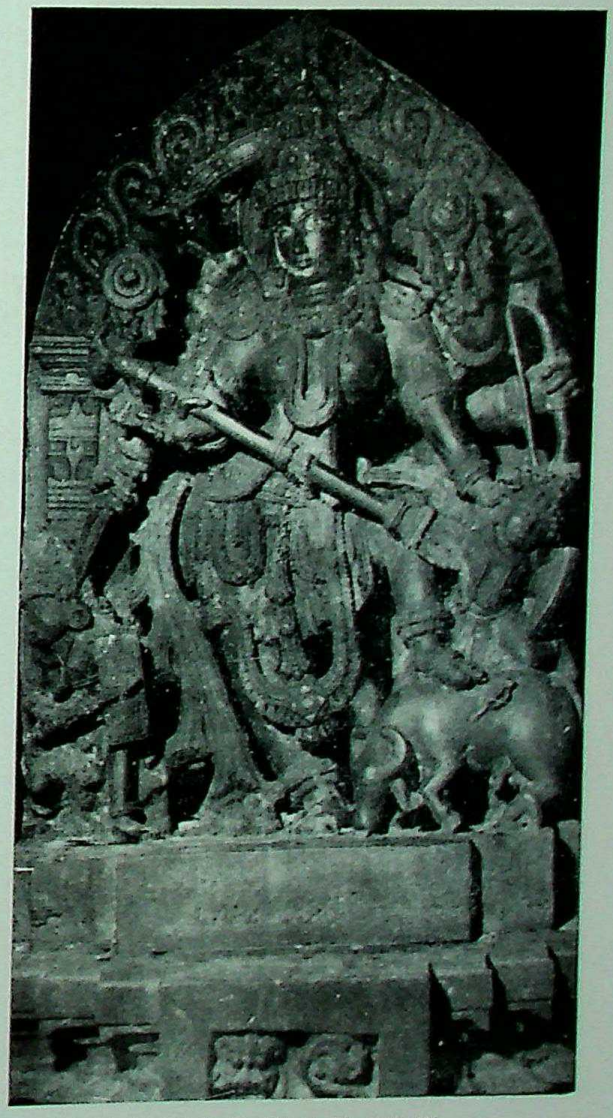
82. Elegant Tribhangamudra, Mosale, District Hassan.



81. Ashtabhuja Goddess, Nuggehalli

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83. Kulukalan School Painting, C. 1700 AD.

84. Tribhanga Panel, Rock Cut, Varahaswami Temple, Mamallapuram.

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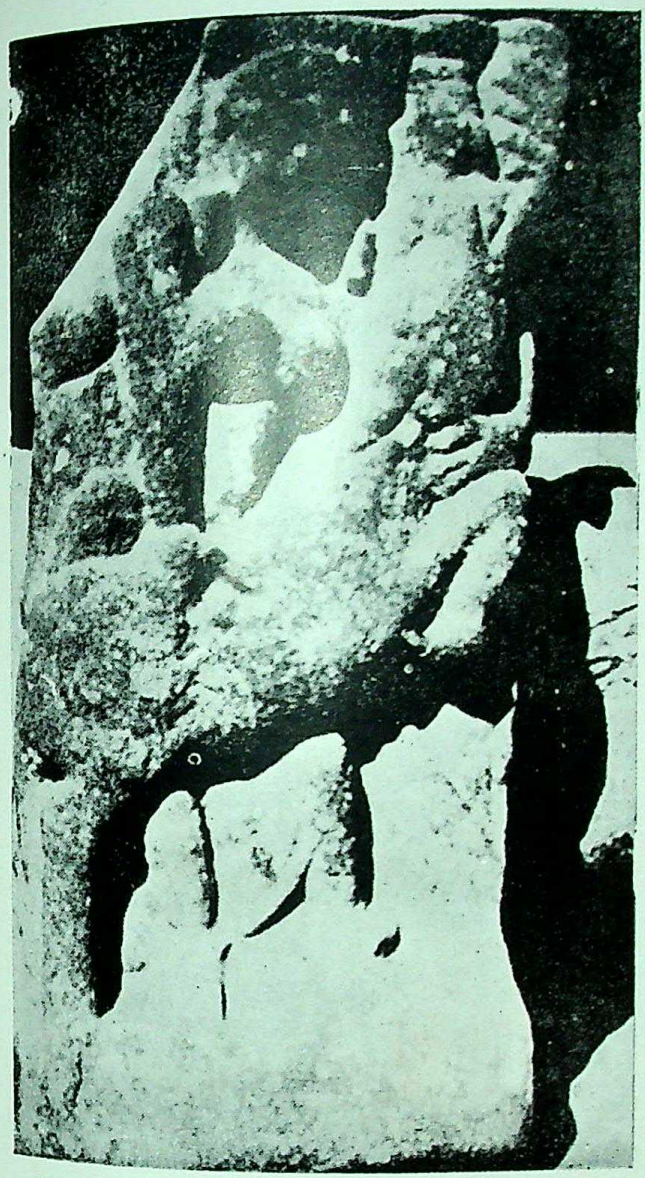

85. Terracotta Figurine, Ahichatra.

86. Hoysala Figure, Mosale, Karnataka.

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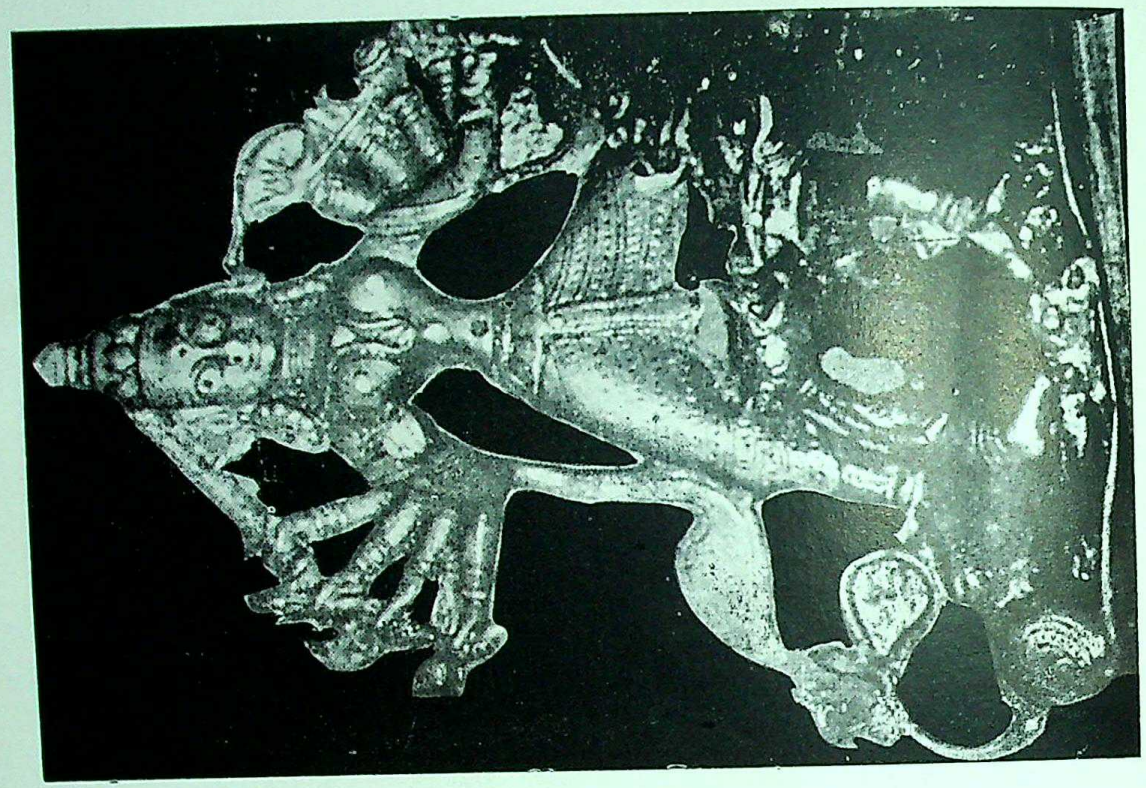
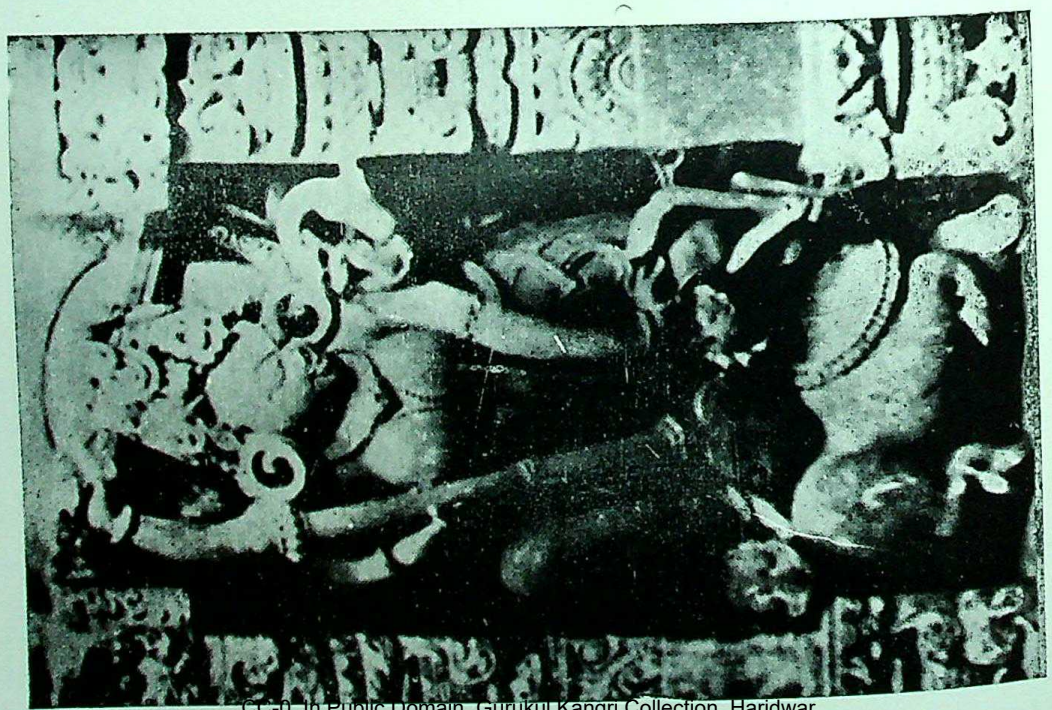


88. Bronze Dasbhuja, Udayawaram, Udipi.



87. Chaturbhuja Goddess, Abaneri, Rajasthan.

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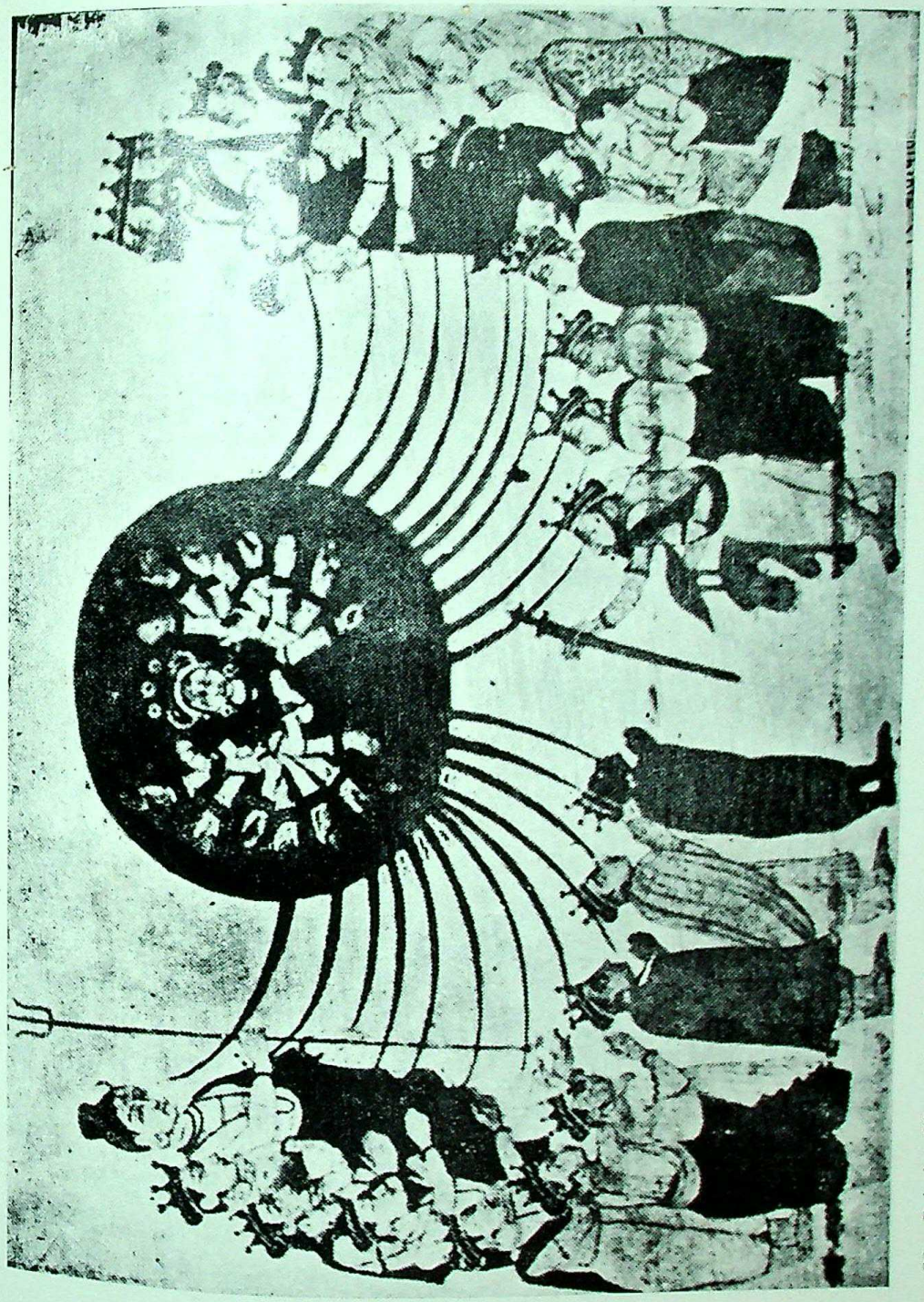

89. Painting Illustrating the Birth of the Goddess

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